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Glam Gardens by Top Designers:
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p.40
Touch-Me-Now Outdoor Fabrics

p.42
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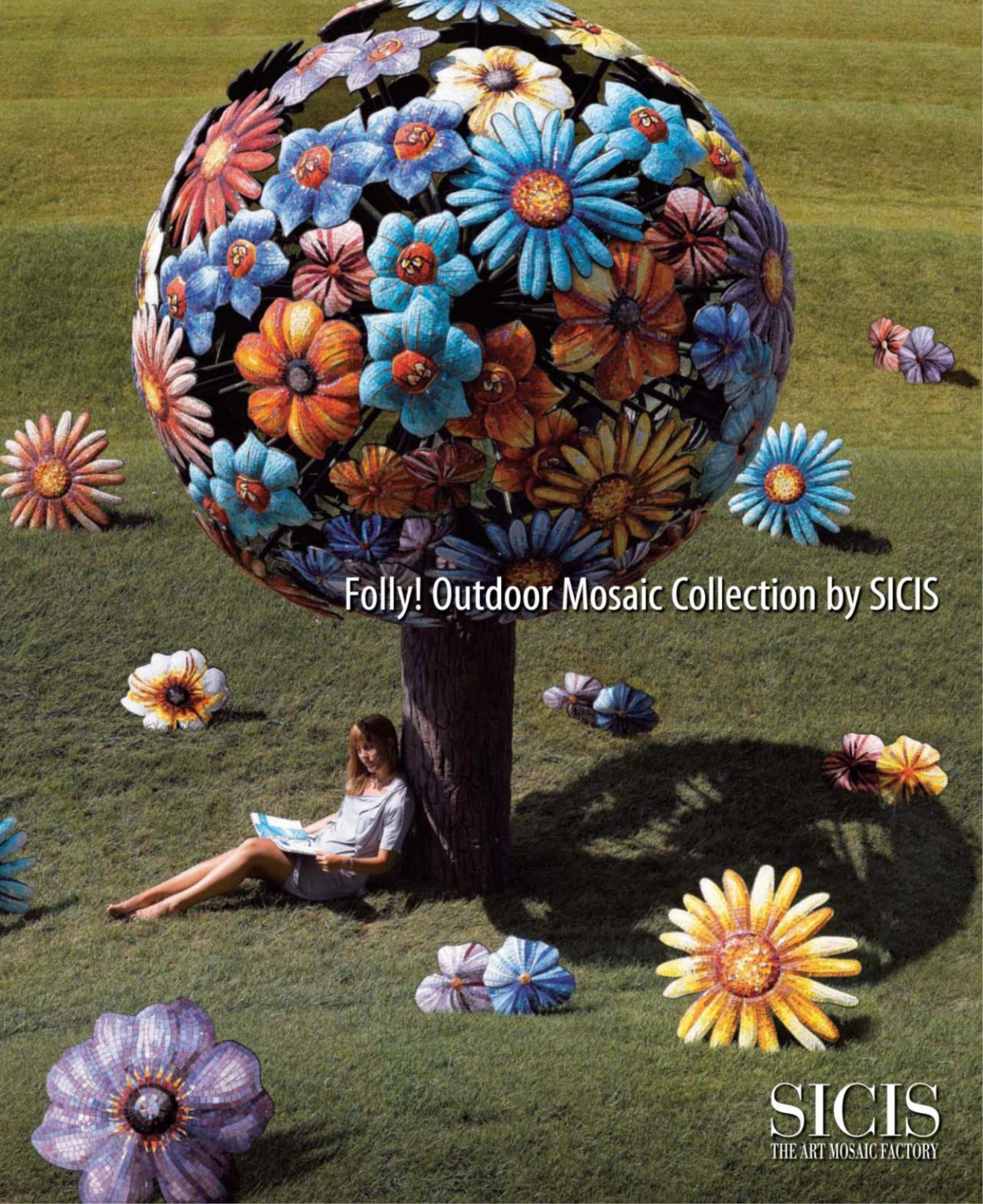
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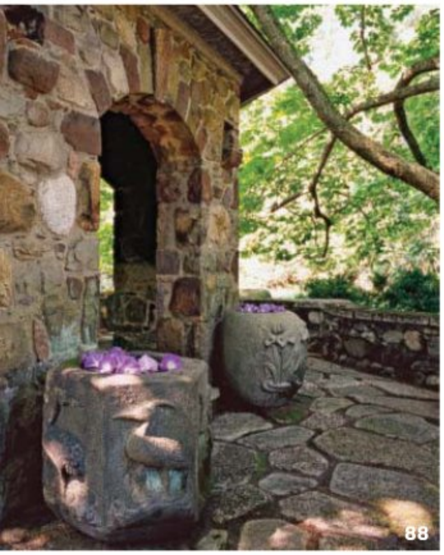

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Aging gracefully on the island of Mallorca in the footprint of a former vineyard, a world-class garden designed by Fernando Caruncho opens its modest gates, revealing the splendor inside. By Gordon Taylor and Guy Cooper

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Our editors have traveled from Los Angeles to Milan to uncover a dazzling trend. You've noticed all the gleaming metallics on the fashion runways — see them here as furnishings and décor for the garden. By Donna Dorian

78 Simple Geometry
Unflinchingly modern, the outdoor living spaces surrounding the Venice, California, house of Ron Radziner, Robin Cottle and their children are designed as bays for dining, socializing and playing. By Debra Prinzing

88 Old Souls
Short Hills, New Jersey, is home to the lovingly tended Greenwood Gardens, where director of horticulture Louis Bauer has reimagined the estate's original Arts and Crafts containers as planters for shade. By Ken Druse

on the cover

Photographer Jack Coyier perfectly captures the warmth that radiates from the outdoor dining room at the Venice, California, garden of the Radziner family. Story on page 78.

corrections

In the May issue we misidentified the rose shown on page 55 as Winchester Cathedral. Per Jinny Blom, the rose is Heritage.

We are much chagrined to have misspelled the company name of designer Jon Goldstein in the July/Aug issue (page 65). The correct spelling is Jonny Appleseed Landscaping.

CLOCKWISE FROM LEFT: RICHARD FELBER; JACK COYIER; JON WHITTLE (2)

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36 STYLE Globe-trotting style takes a delightful trip outside with international finds for patio, porch and garden, each pick a breakthrough innovation in its own way.

40 SWATCH WATCH As temperatures drop, wrap your outdoor room in the latest textured fabrics. They give us the warm fuzzies.

42 GARDEN GOURMET The sun's rays have pummeled us up until now — so no better time than autumn to host the garden party that's been simmering on the back burner. These outdoor bars and accoutrements set the mood.

48 LIVING GREEN Designed by Douglas Hoerr, a rooftop prairie at one of Chicago's poshest condo towers shows off insular rooftop planting trays that cool the building in summer and warm it in winter.

94 SOURCEBOOK A listing of the products and services mentioned and shown in our pages.

98 GROUNDBREAKER Shedding the conventions of environmentally friendly garden design, Ben Haggard's regenesis movement focuses on working with developers to heal damaged ecosystems.

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112 ON DESIGN If she could do it all over again, Barbara Barry might have been a landscape designer. Today, she's created garden lighting — classic and stylish — that fits in any exterior space.

For more, go to gardendesign.com.

POSTAL INFORMATION *Garden Design*, Number 154 (ISSN 0733-4923). Published 7 times per year (January/February, March, April, May, July/August, September/October, November/December) by Bonnier Corporation, P.O. Box 8500, Winter Park, FL 32790. ©Copyright 2008, all rights reserved. The contents of this publication may not be reproduced in whole or in part without consent of the copyright owner. Periodicals postage paid at Winter Park, FL, and additional mailing offices. **SUBSCRIPTIONS:** U.S.: $23.95 for one year, $39.95 for two years. Canadian subscribers add $8.00 per year, foreign subscribers add $21.00 per year. For subscription information, please call 800-513-0848. **POSTMASTER:** Send address changes to *Garden Design*, P.O. Box 421145, Palm Coast, FL 32142-1145. For faster service, please enclose your current subscription label. Occasionally, we make portions of our subscriber list available to carefully screened companies that offer products and services we think may be of interest to you. If you do not want to receive these offers, please advise us at 1-800-513-0848. **EDITORIAL:** Send correspondence to Editorial Department, *Garden Design*, P.O. Box 8500, Winter Park, FL 32790; E-mail: gardendesign@bonniercorp.com. We welcome all editorial submissions, but assume no responsibility for the loss or damage of unsolicited material. **ADVERTISING:** Send advertising materials to RR Donnelley & Sons Company, Lancaster Premedia Center, Attn: *Garden Design* Ad Management Module, 216 Greenfield Road, Lancaster, PA 17601. Phone: 717-481-2851. Retail sales discounts available; contact Circulation Department. Following are trademarks of *Garden Design* and Bonnier Corporation, and their use by others is strictly prohibited: Fresh; Growing; Style; Sage Advice; On Design.

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Snowflake

from the editors

SEASONS CHANGE

WITH THIS ISSUE, WE WELCOME YOU TO THE NEW *GARDEN DESIGN* — an elegant, modern rendition of the magazine that has put forward the very best in gardens and landscape design for more than two decades.

Spearheaded by our brand director John Miller, creative director Dave Weaver and our new art director Donna Reiss, the redesigned pages within also have been influenced by you — throughout the summer as we've deliberated over fonts, type treatments and layouts, at the forefront of our minds was how we could create the most interesting experience for our readers. We're thrilled with the results and think you will be too.

Donna could not have joined our staff at a more exciting time or brought with her a more positive energy. Her approach to design is at once inspired and methodical; her sheer elation over a page that's exactly right is infectious. Lucky for us, Donna did freelance graphic design for *Garden Design* back in 1999 and 2000, so her forward push is balanced by a respect for this magazine's traditions.

If you've been reading *Garden Design* for a long time, and many of you have, you've seen our look evolve. Do you have a favorite issue from the past that you loved for its design? (Jenny Andrews, our horticulture editor, is a sucker for 2002's June/July trillium cover.) An opinion on our latest looks? (I'm hot for our new and improved Style column!) Or ideas on how our design can better reach out to you? Write to us at editor@garden-design.com. We eagerly await your letters — your observations, critiques and musings. — **Sarah Kinbar, Editor**

COMINGS & GOINGS

Lake Austin Spa Resort
AUSTIN, TEXAS
West Coast editor Megan Padilla toured Austin's artful Lakehouse Spa gardens with director of flora and fauna Trisha Shirey at Lake Austin Spa Resort. lakeaustin.com

Parrish Art Museum
SOUTHAMPTON, NEW YORK
Features editor Donna Dorian attended the museum's Landscape Pleasures symposium, where David Bennett spoke about the restoration of Edith Wharton's gardens at The Mount. parrishart.org

Franklin Park Conservatory
COLUMBUS, OHIO
Proven Winners hosted a dinner in the glasshouse during the Ohio Floriculture Association's Short Course. Horticulture editor Jenny Andrews shared a table with friends from Proven Winners and our senior advertising manager Meshele Conley. fpconservatory.org

JON WHITTLE

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LIFE OF THE *Party*

GARDEN PARTY AT L'OLIVIER

Garden Design hosted a VIP gathering in the private garden oasis of L'Olivier, the famous floral design boutique in downtown Manhattan. Guests enjoyed champagne and hors d'oeuvres as the internationally renowned floral designer Olivier Giugni shared his secrets for creating unique and stylish arrangements.

1. Publisher Diane Turner, Olivier Giugni & editor Donna Dorian **2.** L' Olivier garden **3.** Marcie Parmet & Nell Dodge of Chilewich **4.** Donna Dorian with Amy Tanenbaum & Luca Trioschi of Sicis **5.** Jonathan Friedlander of B&B Italia & Jodi Bech of Garden Design **6.** Benedicte Charguellon of Cartier **7.** Natalie Chermak of Tommy Bahama **8.** Bridget Miller of Chopard & guest **9.** The master at work

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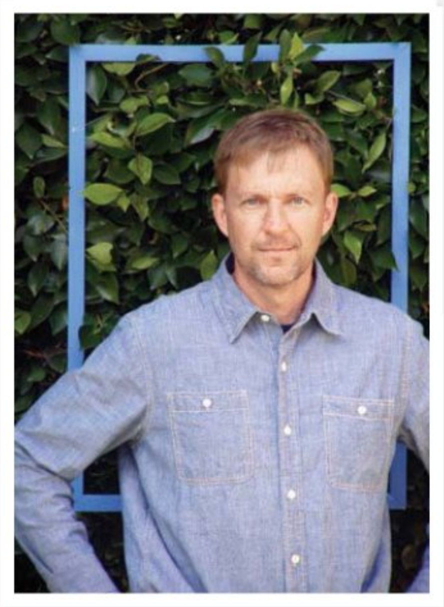
contributors

GLOBAL INSPIRATION

WHOSE LANDSCAPE DESIGNS INSPIRE OUR CONTRIBUTORS THE MOST? THE DESIGNERS THEY NAME BRING AMAZING VARIETY TO THE GARDEN

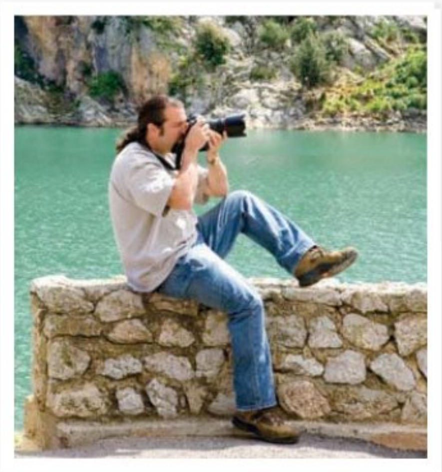
➤ **John Davison**, *stylist*, Bling It On!, p. 68: "My favorites are Frederick Law Olmsted and Calvert Vaux, the creators of Central Park. I come by this lack of originality honestly since I am in the Park daily. Experiencing a visionary man-made landscape that has had 150 years to fully mature is exceptional."



◀ **Jack Coyier**, *photographer*, Simple Geometry, p. 78: "Garrett Eckbo's multidisciplinary approach involving art and architecture, and his concern for the relationship between humans and the land, are notable. He believed spaces should be designed for human activity rather than formal patterning."

▲ **Haskell Harris**, *writer*, Style, p. 36: "I am most inspired by two very different aesthetics. The first is that I love the symmetry, restraint and European formality of the famous Virginian Charles Gillette. But I'm also drawn to the work of contemporary Chicago landscape designer Guillermo Castellanos, whose residential work is loose and casual and fun and young."

▲ **Lauren Grymes**, *writer*, Garden Gourmet, p. 42, and Living Green, p. 48: "As a Midwesterner, I'm tuned into the quiet horizontal planes of the Jens Jensen prairie aesthetic, with its hawthorns and limestone walls. But I also love the unabashed drama of a Fletcher Steele garden! A favorite contemporary designer is England's Tom Stuart-Smith — he's a genius at working the soft-versus-edge tension."



▲ **Jon Whittle**, *photographer*, Spanish Treasure, p. 56: "Right now, it would have to be Gilberto Elkis, of São Paulo, Brazil. During my recent trip to shoot his work, he showed me some amazing large-scale installations like the Hotel Unique and also more-intimate settings that were equally inspiring. It doesn't hurt that he stuffed me full of *cachaça*, not to mention many kinds of *feijoada*."

BOTTOM LEFT: TAT LEONG

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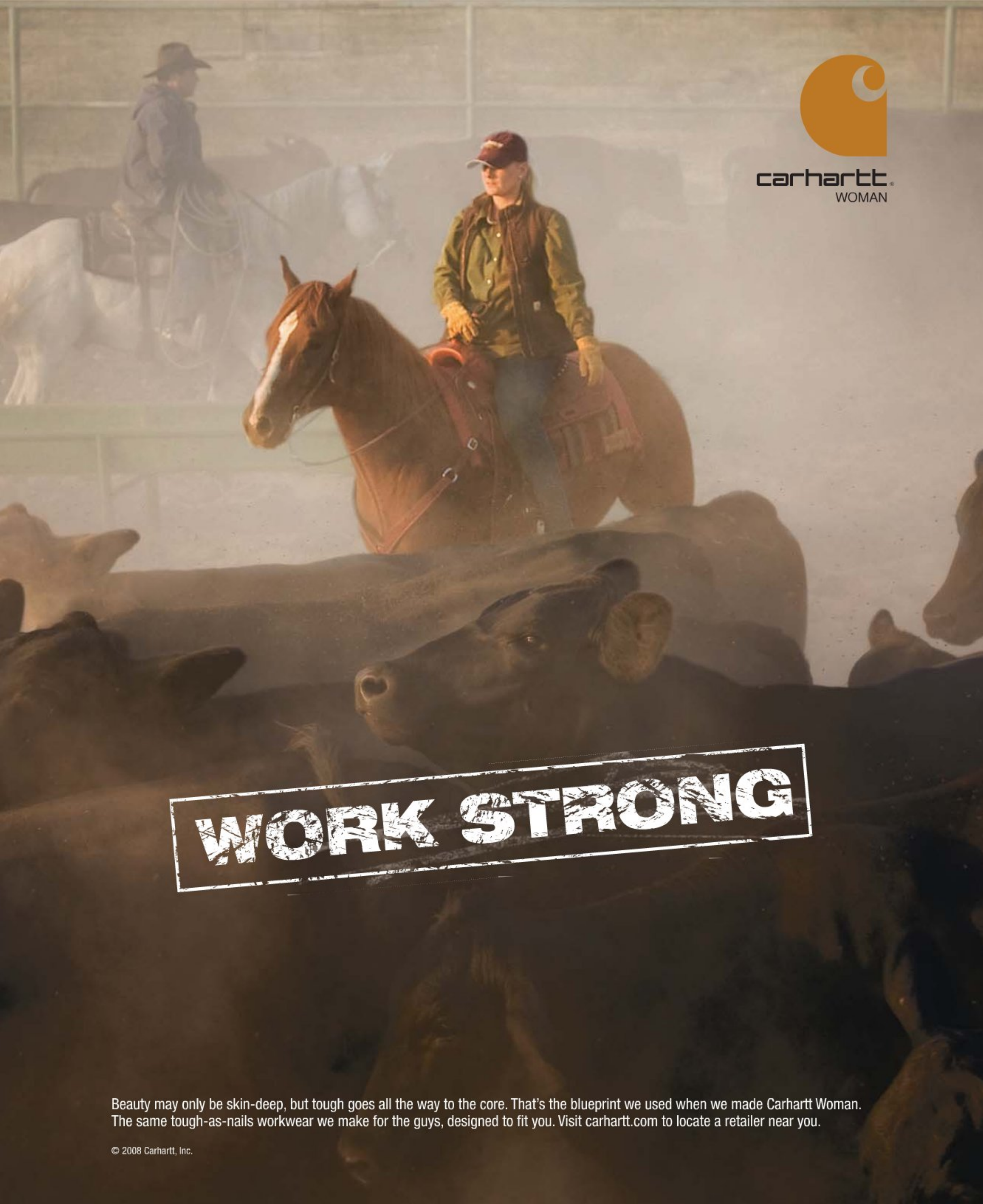
Now we're giving you the opportunity to get involved as a hands-on advocate of past Landslide sites through *Garden Design* In Action.

Here is a sampling of sites near you that are hosting volunteer days this fall. **Go to gardendesign.com for a complete list.**

TREES FOR HOUSTON PLANTINGS
Meet at Medical Center Charter School
1920 N Braeswood Blvd.
Houston, TX 77030
› December 6, 2008
9 a.m.-12 p.m.
Preregistration required.
Light refreshments provided.
Abby Lambert, 713-840-8733, ext. 105
abby@treesforhouston.org

GIBRALTAR
1405 Greenhill Ave.
Wilmington, DE 19806
› September 17, 2008
› October 15, 2008
9 a.m.-5 p.m.
Light refreshments provided.
302-651-9617, ext. 2
garden@preservationde.org
preservationde.org

LAURA PLANTATION
2247 Hwy 18
Vacherie, LA 70090
› October 16-18, 2008
Meet 8:30 a.m. at the gift shop.
Light refreshments provided.
Sand Marmillion, 225-265-7690
sand@lauraplantation.com
lauraplantation.com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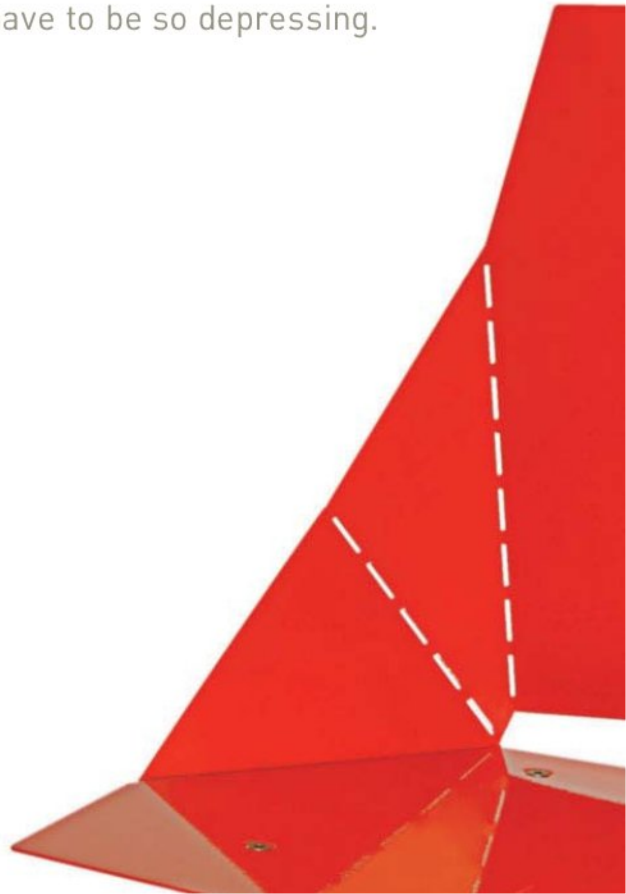

fresh

TERRAIN AT STYER'S · GO NOW: IDEAS/ART/PARTIES · MOMA'S NEW ADDITION · LUCIANO GIUBBILEI

At the recently opened home and garden shop, Terrain at Styer's in Glen Mills, Pennsylvania, creative director Greg Lehmkuhl designed an outdoor living space inside a greenhouse, mixing old and new, as well as indoors and out.

ROB CARDILLO

terrain talk The folks who gave us the fashion oases of Anthropologie and Urban Outfitters have done it again. With the opening in April of Terrain, a new home, garden and lifestyle store, they have launched a new signature shopping experience — this time mixing and matching the horticultural world with high fashion for the outdoor room. It's a concept whose time has come. Set on the site of a 118-year-old horticultural treasure trove called Styer's in Glen Mills, Pennsylvania, and within driving distance of Urban Outfitters' Philadelphia corporate headquarters, Terrain continues the Styer's tradition with the restoration of its historic mushroom hut and maintaining the services of its well-trained staff, while infusing the atmosphere with Terrain's design savvy and style. Already it has become a destination, as well as the newest addition to a well-trodden garden corridor that includes Winterthur, Chanticleer and Longwood Gardens. Terrain at Styer's may be a store, but it looks like and acts like a village with a multitude of components to explore at will. Walk through a conservatory piled high with exotic plants and modern and rustic garden pavilions packed with outdoor and indoor living enticements: architectural elements from India, limestone troughs from Turkey, an oversize birdhouse of Portuguese ›

Terrain is laid out like a village with garden pavilions, greenhouses and sheds set along avenues, each creating a particular shopping experience and offering shoppers plants and objects from around the world. Clockwise: Along container alley, an artisan-made blue-glazed planter from Thailand is paired with a 'Bloodgood' Japanese maple. Nearby, a Thai spirit house and a pair of koi sculptures are set near a bench made in India from reclaimed wood. Containers can be brought inside the potting shed for seasonal replanting.

ROB CARDILLO (3)

cork, Moroccan chandeliers and cut flowers displayed French-flower-stall style. Outside, as you choose from 3 acres of plants, make your way past pocket gardens done up in the latest must-haves, birdbaths modeled on pedestals and chic garden furnishings laid out patio-style on a deck. In between, stop by the café and find one of the best places in the area to eat a local, farm-fresh breakfast or catch up with the girls at lunch.

Sewing the traditional into a global, green style, Terrain has already proved its horticultural mettle when its design team swept a grab bag of awards at the 2008 Philadelphia Flower Show. May it be fruitful and multiply. The company hopes to open one or two more locations in 2009, and it expects a measured expansion to flower across the American landscape within the next several years. Call 610-459-2400 or see terrainathome.com. —Donna Dorian

NEW SHOPS IN TOWN!

› Pagoda Red
The Winnetka, Illinois, garden store is now joined by a Chinese scholar's garden that displays the gallery's collection of 18th- and 19th-century Chinese artifacts in an outdoor setting. 804-784-8881, pagodared.com

› Genevieve Lethu
With 130 shops worldwide, GL opened its first U.S. location in Chicago, offering a modern interpretation of French design in its signature tablecloths and tabletop collections, perfect for outdoor entertaining. 312-423-9948, genevievelethu.com

› Malibu Market and Design
The newest addition to the ever-cool Malibu-style scene is a complete lifestyle center and a true testament to indoor/outdoor Southern California living. 310-317-9922, malibumarket.net

› Big Red Sun
The design firm and store — applauded in Austin, Texas, for its living-art objects, handcrafted ornaments and flashy sustainable gardens — opens a new location in Venice, California. 310-433-0019, bigredsun.com

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IDEAS/ART/PARTIES

1 SMART HOME Situated in a Chicago park is a life-size science project exploring ways to integrate sustainability into residential architecture. The fun for design geeks is that this one-hit model-house parade does up green living — and eco-conscious gardening — with verve. Smart Home: Green + Wired (above, right) is a temporary exhibit outside the Museum of Science and Industry and is open until January 4, 2009 (the show may reopen in the spring). The three-story flat-roof modular house is a testament to airy modernity loaded with technology. But it's the exterior styling (landscape by Chicago's Jacobs/Ryan Associates) that tripped our Wi-Fi. The house, planned for a typically cramped big-city lot, boasts an insulating "living roof" grid garden and vegetable beds in lightweight planting boxes that even apartment-with-balcony dwellers could use. Native plants fill the garden, as in the bioswales designed to capitalize on, and filter, rainfall. Best of all, there are decks and balconies galore for basking in all this responsible living. Call 773-684-1414 or see msichicago.org. — Lauren Grymes

2 IMAGE IS EVERYTHING For all those kindred spirits who love garden photography as much as we do, some of the finest examples in the world are on display at the Royal Botanic Gardens, Kew (near London), until September 28. Some 100 images (including Alan Bryant's dewdrop mini-daisies, pictured above left) representing the 2008 finalists and winners of the first International Garden Photographer of the Year can be seen in a uniquely designed, open-air gallery — part of the Kew Summer Festival. Can't get to London? The images are collected in a coffee-table book available online. To enter next year's contest, send your best shot by January 31, 2009. For all details, see igpoty.com. — Jenny Andrews

3 GALAS IN THE GARDENS Stash your gardening gloves. September is the season for garden parties across the country, each one as unique as the botanic garden for which it raises funds. Head to the **San Francisco Botanical Garden** at Golden Gate Park on the 10th for a gourmet luncheon with keynote speaker Dr. Peter H. Raven, a celebrated advocate of sustainability and the environment. Tickets start at $175. Call 415-661-1316, ext. 307, or visit sfbotanicalgarden.org. Expect several parties within a party at Encinitas, California's **Quail Botanical Gardens'** annual Gala in the Gardens on the 13th. Top floral designers and culinary artists will transform several gardens (pictured is Succulents Under the Sea) into a themed sensory experience. Tickets start at $165. Call 760-436-3036, ext. 218, or visit qbgardens.org. Perched beside the Hudson River in the Bronx is 28-acre **Wave Hill**, whose annual Gardeners' Party on September 18 offers cocktails and dinner, and plants propagated from Wave Hill's collection. At auction, bid on packages for exclusive access to prized private gardens. Tickets start at $200. Call 718-549-3200, ext. 310, or visit wavehill.org. If a big-ticket gala event isn't for you, save September 26-28 for GardenFair at **Winterthur Museum & Country Estate**, located in Delaware's Brandywine Valley. The three-day extravaganza honors the gardener/artist connection with exhibits, lectures, demos and plant sales. A three-day wristband is only $35. Call 800-448-3883 or see gardenfair.org. — Megan Padilla

CLOCKWISE FROM TOP LEFT: ALAN BRYANT, INTERNATIONAL GARDEN PHOTOGRAPHER OF THE YEAR; JB SPECTOR, MUSEUM OF SCIENCE AND INDUSTRY; COURTESY QUAIL BOTANICAL GARDENS; RIGHT PAGE: HENRY FECHTMAN

Cutting Edge

BOTANICAL BLISS

As a child, did you ever imagine yourself locked inside a toy store after closing and having the place all to yourself? Dutch-born horticulturist and designer René van Rems, AIFD, lives the grown-up version of that fantasy — his house is a cottage within Southern California's Quail Botanical Gardens. Says René: "Morning or evening, my favorite time of day is when the light touches the plants from a different angle. The play of shadow and light, combined with color and texture, is what I live for." His daily inspiration is embodied with this vegetative design where high style, texture and form create an organic sculpture. Here, the *Banksia speciosa*, an Australian native in the Protea family, is so long-lasting that it basically dries in place, and the papyrus-stem container also offers bold texture. René placed seed cones from sycamore and *Leucodendron* throughout to repeat the form and texture while using the strong bronze flax, *Phormium tenax*, and the brown/black stems of the *Banksia* to further frame this design. This fall, René celebrates his garden home as the chair of the QBG's spectacular Gala in the Gardens (September 13), now considered a "don't miss" San Diego event. To learn more about René's work, including floral design, seminars and books, see renevanrems.com. — MP

Furnishing

PLASTIC MAGIC

Introductions are in order: Meet the Myto chair, the latest addition to the regal family of cantilevered chairs and the first to be realized in a plastic that allows both strength and delicate contours; a feat that, until now, was considered too technically difficult to produce. See it in backyards soon — and at the Museum of Modern Art in New York, which recently acquired it for its permanent collection. "An extremely comfortable and elegant design, it will remain a mark in the history of design," says Paola Antonelli, senior curator of MoMA's Architecture and Design Department.

Created by the acclaimed German designer Konstantin Grcic, the invention was jump-started by an invitation from BASF, one of the world's leading chemical companies, to explore uses for a new plastic. Stackable, recyclable and produced by the Italian firm, Plank, Myto shares its heritage with the first cantilevered chairs developed by Mart Stam, Ludwig Mies van der Rohe and Marcel Breuer during the years of the German Bauhaus. They were instant classics and remain very much part of the contemporary interior today, and, like Myto, each evolved from an interest in designing with innovative materials. While you might call Myto a thoroughbred, it actually got its name from Cagiva's Mito — a sporty Italian motorcycle. Sit in it and rev it up. Call 800-237-1625 or see ICFsource.com; or call 800-447-6662 or see momastore.org. — DD

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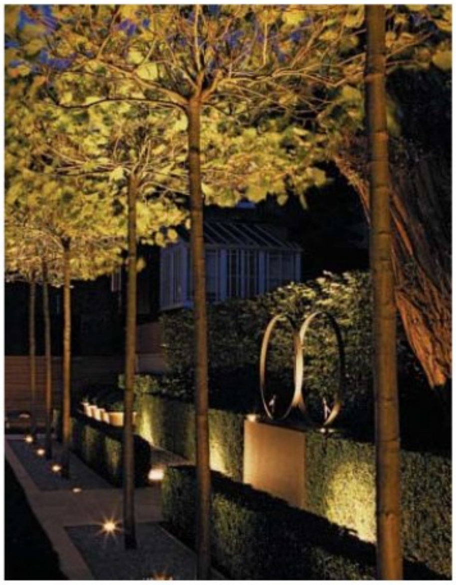
Surfaces

SUPER STRENGTH X-STONE

Leave it to the Italians to come up with an innovative design solution that gives you the look of milled stone but delivered with the performance and artistry of porcelain tile. This past April, Ceramiche Refin launched its X-Stone collection in the U.S. market. Inspired by natural materials that are reflected in the four color choices — concrete, iron, sand and wood — X-Stone is grooved with horizontal and vertical stripes and comes in five sizes and five trims that allow seamless monochromatic installation indoors or out. The technology and the 11-millimeter thickness provide unusually high resistance to slips, deep abrasions, frost and water absorption. The lines give you the freedom to play with mosaiclike designs. The X-Stone Light is built with a crystal light diffuser in the center, which functions with fiber optics to light the way at night. For more information, see refin.it. — MP

One to Watch

LUCIANO GIUBBILEI



Luciano Giubbilei is one of the most sought-after designers for West London outdoor living projects like these. Right: A sculpture is seen through the trees. Below: The seating area anchors this outdoor room.

London-based garden designer Luciano Giubbilei made his name with smart-roof terraces and elegant contemporary outdoor spaces that put socializing at the heart of the garden. — Joanna Fortnam

Q: ***How did you, an Italian, sell garden design to the Brits?***
A: My gardens are spaces for entertaining. Traditionally, the Brits are gardeners, but my clients tend to have a more European outlook and spend time with family and friends outdoors eating and drinking.
Q: ***Your approach has been very successful.***
A: I came at the right time, when interior designers were a big influence. I saw an opportunity to take the same approach and apply it to garden design, making the space where you sit outdoors the most important.

Q: ***Who else influenced your work?***
A: Interior designers Michael Reeves and Kelly Hoppen for their precision detailing; Dan Kiley and Russell Page for their elegance and distribution of space; architect John Pawson for his drawings: black, straight lines on a piece of paper. I always go back to the drawing and look for ways to make it simpler.
Q: ***And now you're poised to take on the U.S.?***
A: I have a roof terrace in New York overlooking Central Park. The client had kept clippings of my work on roof terraces. I'm doing low seating and a dining area with Japanese maples, clipped boxwood and an herb garden. I'll use an *iroko* dining table of my own, plus Sutherland furniture.
Q: ***You're writing a book,* Designing Atmospheres. *Isn't that an elusive quest?***
A: It's that quality that makes you want to stay longer. A sense of ease of movement — visual movement — within a space. I can feel it at once.
Q: ***How do you dress up a garden for a party?***
A: I place candles everywhere, and I love to use orchids and hosta leaves as place settings. They make a wonderful contrast with chunky wooden furniture.
For more information see lucianogiubbilei.com.

STEVEN WOOSTER (3)

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STORY BY JENNY ANDREWS ■ PHOTOGRAPHY BY CHELSEA STICKEL

THE SLEEK CHIC OF AGAVES AND THE HIGH texture of grasses have their place, but there's much to be said for pretty little flowers. Go ahead, admit it: The sight of dainty blossoms dancing in the breeze makes you say "Awww" and move in for a closer look. And nothing tugs at the heartstrings more than violas, those miniature versions of the pansy. While violas have been around since the middle of the 19th century, recently there's been an explosion of colors, and their tolerance for both cold and heat has been amped up, giving them an unusual distinction as bridge plants between fall and spring in many regions. In cooler zones, they are the quintessential early bloomers. And they're versatile players — border fillers while perennials are cool-season napping, container plants, companions for spring bulbs, and masses of color in beds of annuals or even vegetables. For all their country charm, these are tough plants with fashion sense.

◀ ANGEL TIGER EYE
This is one of the most unusual and striking violas you'll ever see, with an inky lacework of veining etched across a golden background. Forms a neat mound 4 to 6 inches high and wide, with numerous 1-inch flowers. The entire Angel series from British grower Floranova is undaunted by cold weather and can take heat better than cousin pansy, so they're perfect for taking the garden from early fall into late spring.

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▲ YES! PINEAPPLE CRUSH

A sophisticated blend of soft yellow, lilac and mauve gives Yes! Pineapple Crush a timeless appeal, like a pressed flower from Victorian days. A central burst of whiskers and a bright-yellow eye keep things lively. An added bonus is a silvery overlay that intensifies in warm weather. It's another good candidate for taking the garden through mild winters, with a high tolerance for cold. Upright mounds of spoon-shape leaves are covered with inch-wide flowers in fall and spring.

▲ VELOUR FROSTED CHOCOLATE

I just can't help it — I love brown flowers. Maybe it's the irony; maybe I just have a thing for the color brown. But the malted-milkshake, silvery tones of Velour Frosted Chocolate are on another plane. Part of an award-winning series from Floranova, the flowers in this dainty little one are a bit smaller than its brethren, less than an inch across, with a shape more akin to wild violets. Blooms profusely on compact plants, fall and spring.

➤ ANGEL ROSE PICOTEE

In a luscious combination of colors reminiscent of berries and cream, Angel Rose Picotee is dark rose with a sunny eye, picotee-edged with white or primrose yellow. Another in the heat- and cold-tolerant Angel series from Floranova. Plant 6 to 8 inches apart. Covered in 1-inch blooms in fall and spring.

Barbara Banke, Alexander Mountain Estate, Alexander Valley

KENDALL-JACKSON

I don't answer to stockholders. I answer to Barbara and Mother Nature. From the day we opened our doors, Kendall-Jackson has been a family-owned, family-run winery. It was founded on the belief that if you're smart, work hard and take care of the land, the land will take care of you. My wife and co-proprietor, Barbara, our family and I still live by this philosophy.

We apply sustainable farming techniques that are based on the same principles Barbara uses in her rose garden to grow hundreds of varieties of roses. These natural farming practices include the use of cover crops to retain water and provide erosion control, beneficial insects to reduce the need for pesticides, and raptor perches to provide a natural solution to keeping nature in balance in the vineyards. Good soil makes for healthy vines and better, quality wines.

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Jess Jackson

kj.com/truth

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▲ SORBET BLACK DUET

A member of the very popular, many-colored Sorbet series from grower PanAmerican Seed Co., Sorbet Black Duet is a sweet little bicolor, with a bright-purple face and velvety dark-plum wings. Sorbets are early to flower after winter has passed and continue through late spring. Plants are 6 inches high and wide; flowers are about an inch across.

▲ VELOUR BLUE BRONZE

In a crazy-bold color combination, purple pairs with deep russet in Velour Blue Bronze. Bronze tones are darker in the fall, brighter in the spring. A very hot color match with 'Eye of the Tiger' Dutch iris or 'Princess Irene' tulip. Neat mounds of foliage, 6 to 8 inches tall and wide, covered with 1-inch flowers.

◄ SORBET MARINA BABYFACE

Lilac blue with a cream face, deep-purple blotch and clutch of whiskers, Sorbet Marina Babyface is sweet beyond belief, and fragrant too. Forms a mound 6 inches high and up to 10 inches across; flowers are an inch or more wide. Very frost tolerant.

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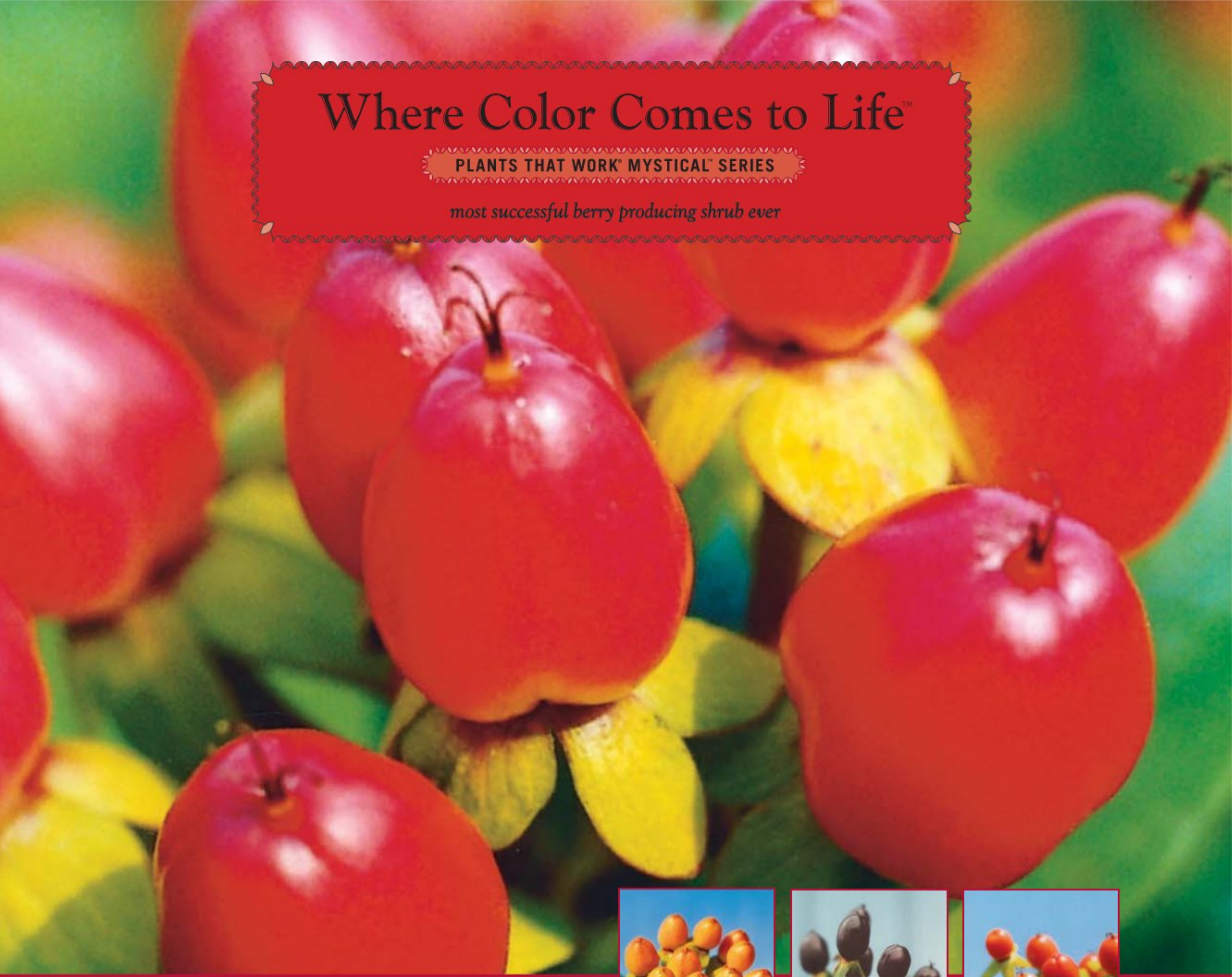
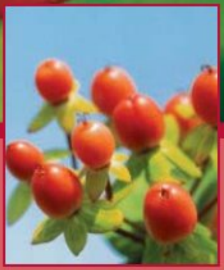
▲ ANGEL AMBER KISS
A bit quirky but totally cute, the ruffled, often semidouble flowers of Angel Amber Kiss are very un-viola-like. Ruddy orange with a yellow center and rose-colored reverse on the wings. Each flower seems to have its own personality. Plants are 6 to 8 inches across; flowers are about an inch wide.

◄ ANGEL TERRACOTTA
The warm sunset tones of Angel Terracotta glow in the garden, with a bright-orange face peering from amber-toned petals. Nice in, well, a terra-cotta pot, or paired with tawny plants like *Carex testacea*, *Heuchera* 'Amber Waves' or 'Rustic Orange' coleus. Six to 8 inches tall and wide, with quarter-size flowers.

NATURE, NURTURE

Care: When shopping for violas, look for ones with good green foliage and plenty of flower buds. Be gentle when removing them from their cell-packs or pots: Their stems are quite fragile and if you just grab the plant and yank it out, it will likely snap off at the soil line (been there, done that). Tease roots apart a bit, and plant at the same level it was in the pot. Vigilant dead-heading, though a bit tedious, will reward you with lots more flowers and will extend the bloom period. **Zones:** Though violas are technically perennial, they are mild-climate plants and cool-season bloomers not fond of months-long freezing temperatures or high heat. In colder climates (Zones 5 and colder) violas can be used as "bookends," extending the season in fall and then planted again as spring color before the rest of the garden is fully awake. In warmer regions (Zones 6-8) they can be planted in fall, last through the winter (even blooming during warm spells) and continue to put on a show through the spring. I have even had them last into June in Zone 6 — those were some really good violas! **Exposure:** Violas are adaptable as to light, being content in full sun or part shade. Full shade is a bit much, however, and will make them leggy. **Soil:** The usual ideal soil for many plants will suit violas just fine, fertile and moist yet well drained — you know the drill. I like to fertilize violas at planting time so that their roots are established before winter, and again when the garden starts to show signs of spring life. Violas will definitely tell you when they're dry, and while they can typically be revived, it's not healthy for them to endure repeated flat-to-the-ground, full-wilt trauma.





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Shown left to right: Hypericum Mystical™ Red Star, Hypericum Mystical™ Beauty, Hypericum Mystical™ Black, Hypericum Mystical™ Orange

WORLD'S FLAIR

DESIGNERS FROM PUERTO RICO TO ITALY BRING INNOVATION TO OUTDOOR DÉCOR

STORY BY HASKELL HARRIS

◄ WALL ART
At a bus stop, Puerto Rican artist Maruja Fuentes' Leaning Mold is a great example of functional art. In the garden, the futuristic piece compels guests to lean, have a cocktail or chat with friends without sacrificing square footage. $65 each or $390 for six (shown). sales@marujafuentes.com

▼ SEWING LESSON
Spool or stool? You decide. Italian brothers Francesco and Marco Gillia created a human-scale version of a household item, even preserving the bobbin hole (which allows rainwater to drain away from the seat). Made of cedar, each piece features a stained finish that allows the wood grain to show through vibrant hues such as honey, magenta and sky blue. $475. 406-276-3303 or info@bottegamontana.com

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EMU Re-trouvé Collection, design by Patricia Urquiola
Photo Tom Vack, Kew Gardens London, February 2007
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TREND RADAR:
REPORTS FROM THE INTERNATIONAL CONTEMPORARY FURNITURE FAIR

› ON THE GO Emmanuel Platt, president of the Conran Shop U.S., saw high-style, high-convenience designs hit the international furniture scene. "There were lots of collapsible items like chairs, tables, consoles and even trolleys," he says.

› QUIRKY COLOR "I noticed a great company making concrete outdoor furniture infused with a purple-gray dye that was so subtle, it looked like resin from a distance," says Mecox Gardens owner Mac Hoak. "We usually shy away from vibrant color, but this had a soft quality."

DYNAMIC DUO
Fermob's iconic Luxembourg garden armchairs now come built for two. The Duo, brainchild of designer Frédéric Sofia, brings a lighthearted, retro touch to the line. Built with lightweight aluminum and available through Up Country Gardens, the piece is corrosion-resistant and comes in 25 (yes, that's right) standard colors. $800. 706-216-6605 or 212-532-3891

SQUARE ROOT
The minimalist design of the Bacchus wine rack by Marcel Wanders is part practical (it holds a whopping 40 bottles!) and part genius, thanks to the plastic construction that keeps it looking stylish, rain or shine. Available through Character. $795. 212-274-1966

X-RAY VISION
Kartell, the Italian design house famous for innovations in plastics, is at it again. Patrick Jouin's Thayla chair, made using gas-injection molding, comes in fashion-forward colors such as see-through purple, smoke-gray and more. $293. hausmodernliving.com

FEMININE FORM
The sexy-meets-tough styling of British designer John Reeves' Louis Zinc dining table is a savvy nod to his indoor Louis pieces. The table brings a feminine turned leg to soften the minimalist trend in outdoor furniture. $1,475. nextdoortrends.com

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STORY BY JASON CHAMPION ■ PHOTOGRAPHY BY HENRY FECHTMAN
STYLING BY HEATHER LENKIN

LOVESEAT CUSHION
Wish you could keep your plaid cozies outdoors? Now you can. Duralee introduces the Pavilion Volume III (shown in Desert), an extension of the popular Pavilion line. $184 per yard. 800-275-3872, duralee.com

LOVESEAT PILLOW
Blue Brown is the companion colorway in the Pavilion Volume III line. Duralee, $184 per yard. 800-275-3872, duralee.com

SMALL PILLOWS
Donghia dishes up softness with terry cloth trimmed in velveteen. Babylon, a collection of solid terry cloth, comes in 13 vibrant colors (pictured in Sea Holly Green). Velveteen is a lush, woven pile textile created from Sunbrella yarns and comes in 19 sultry colors (shown in Pearl). To the trade. 800-DONGHIA, donghia.com

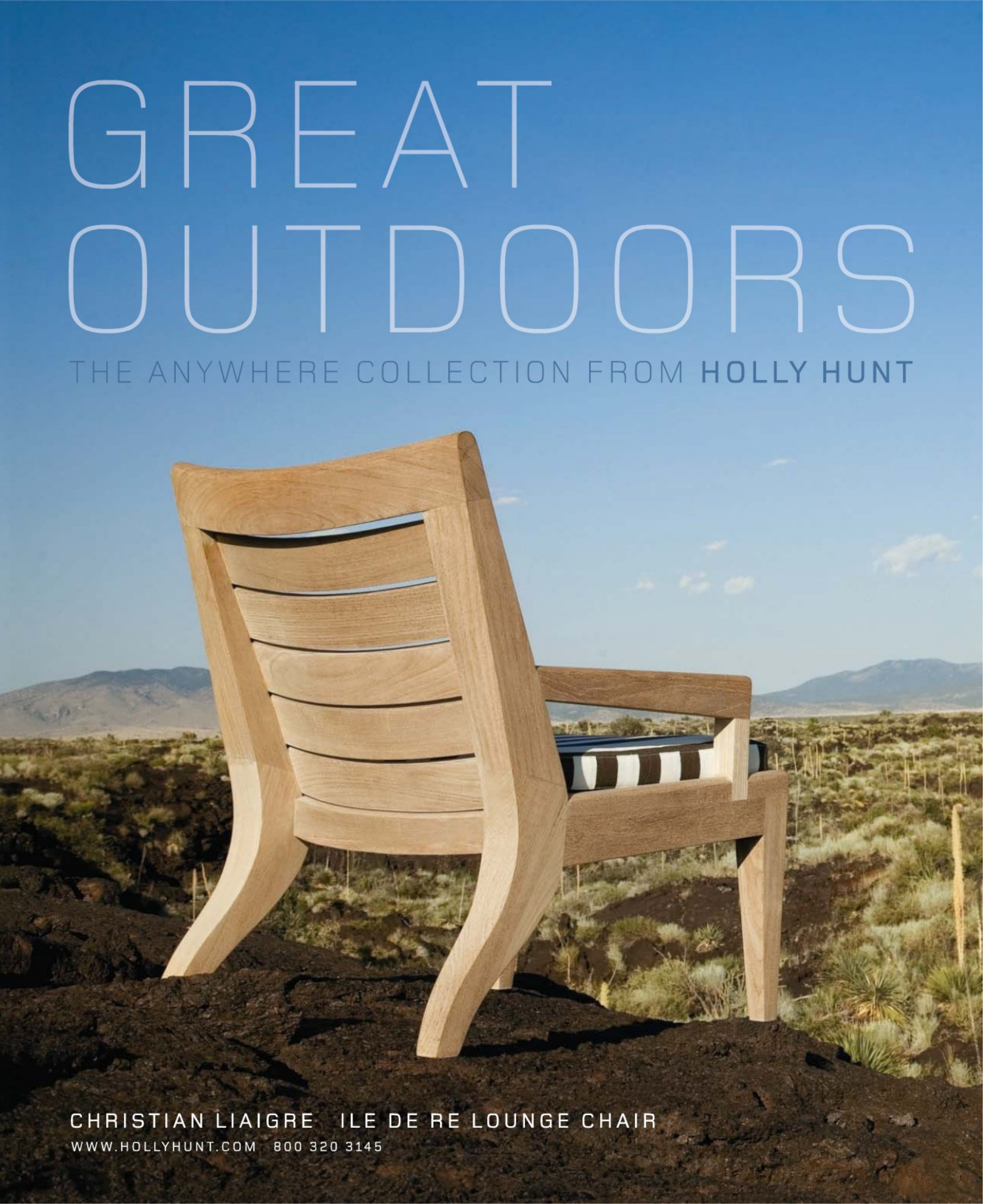
SMALL BENCH CUSHION
Paired rows of woven chenille give this wear-anywhere fabric its unforgettable appeal. Click Track pattern is shown in Ash Bark, by Chella Textiles. $100 per yard. 805-560-8400, chellatextiles.com

ROUND FLOOR CUSHION
An animal-print-inspired design, Halifax Nation puts a wild graphic twist on chenille softness. Made for the outdoors and therefore sun- and water-resistant, it's just as stunning inside too. Shown in Cacao, $92 per yard. Trimmed in Radiant Velvet at $150 per yard. Both by Robert Allen. 800-333-3777, robertallendesign.com

BOLSTER
The sounds of nature and the Carolinas' slow-moving streams inspired Pebble Drop. Muted natural colors like Fawn provide visual depth. By Laurie Bell. $145 per yard. 941-957-3200, lauriebell.com

THROW BLANKET
Donghia's Babylon terry cloth and Velveteen trim (seen in small pillows on left) repeat in a comfy throw that carries the color scheme across the garden setting. To the trade. 800-DONGHIA, donghia.com

Location: Brandstater Garden, Lenkin Design; lenkindesign.com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garden gourmet

BAR HOPPING

SOPHISTICATED BUT HARD-WEARING PATIO ACCOUTREMENTS RAISE THE BAR ON BACKYARD LOUNGING

STORY BY LAUREN GRYMES

Cocktail hour has slipped into something more comfortable: garden wear. Decked out in durable stainless steel, synthetic wicker or practical high-tech plastics, outdoor bars are appropriately dressed down for open-air entertaining. But that doesn't mean sex appeal goes out the window. Here is just a sampling of what's going on in the world of convivial home imbibing. Toast summer *adieu* in style and raise your martini high, because the sky is the limit in today's backyard lounge.

➤ **SAVE THIS SEAT** Yes, this barstool is taken — to the next level of modern cool. Ergonomically designed by Azuza-Moline for Mobles 114 in lightweight polyethylene, Flod is available in red, white, anthracite and pistachio, and in 30- or 32-inch heights. $550. 773-227-4988, janehamleywells.com

⋎ **COCKTAIL CABANA** Gandia Blasco's super-chic Chiringato counter — named after Spain's beachside bars called *chiringuitos* and the Spanish word for "cat," the firm's logo — has translucent sides. Use two or three Chiringatos as versatile sectionals. Top it off with a canopy framed in anodized aluminum and plastic fabric. Bar, $6,250; canopy available in three sizes, shown is the double, $14,500. 212-421-6701, gandiablasco.com

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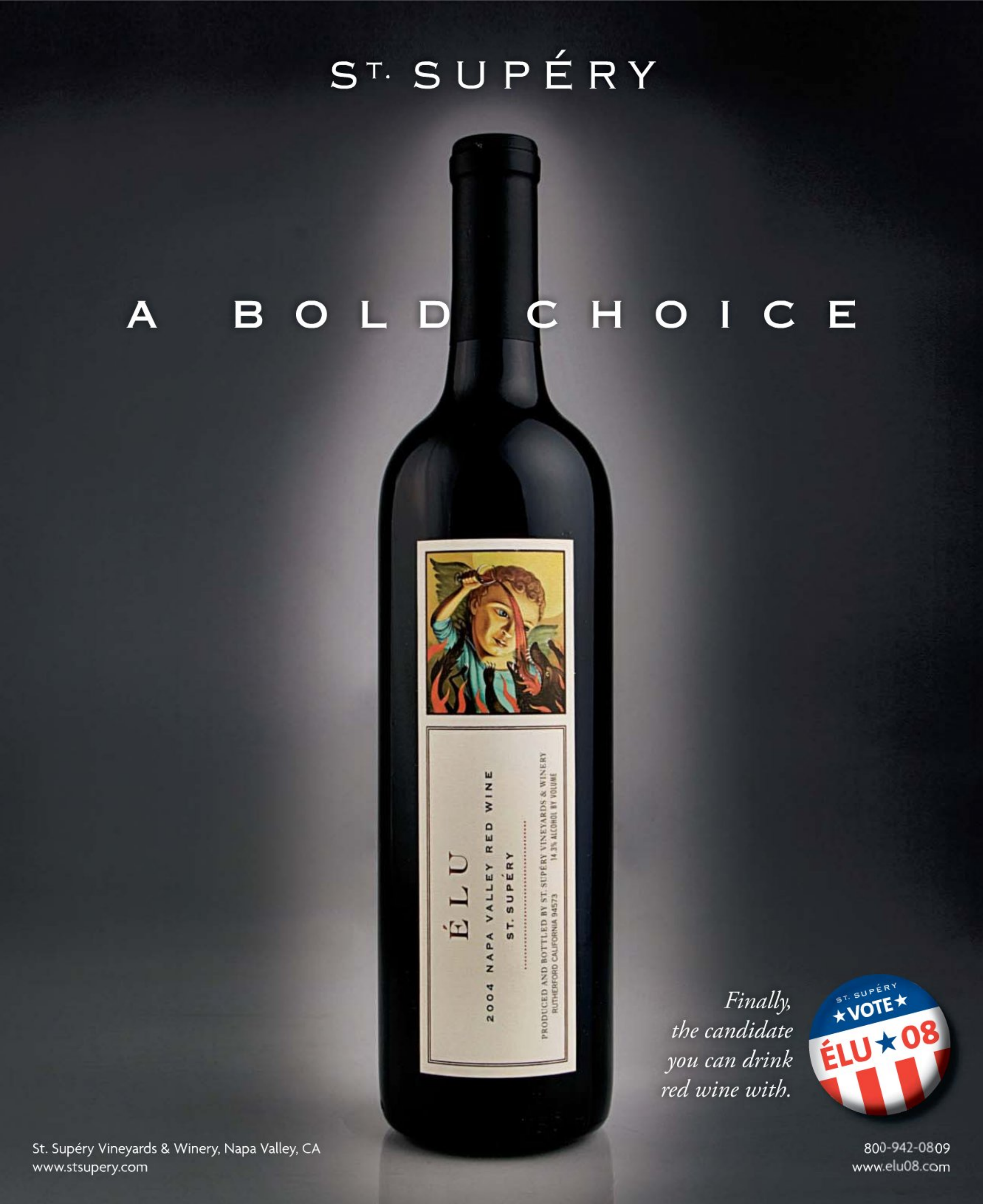
▲ **COLD FUSION** Infuse your martinis with a cosmopolitan flair by pouring them into these sculpted-glass gems. Signed and dated by creator Orfeo Quagliata of Phuze, each Marteenee rests on a base melded with cuttings left over from his other fab artworks. Similar Marteenees are sold by Unica Home for $70 each. 888-898-6422, unicahome.com

▲ **MODERN MIXOLOGY** Heat things up with the swank 180° Martini Bar from Kalamazoo Outdoor Gourmet. Designed with professional bartending in mind, all that's missing from this sleek Art Deco-inspired number is the uniform and tip jar. Made of stainless steel, with water purifier, sink, storage for bottles and ice, and ambient LED lighting. $10,950. 800-868-1699, kalamazoogourmet.com

◄ **HAPPY SKEWERS** Any drinkologist knows perfection is in the details. Garnish your libations with these smart — and seasonally autumnal — handcrafted sterling-silver Leaves cocktail picks by tableware designer Janet Torelli. Not just for staking stuffed olives, these also make fabulous hors d'oeuvres utensils. Set of four, $180. 773-388-2388, martinipic.com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▲ **STRAIGHT UP** For those who prefer their drinks neat, stop at this bar from Woodard's Trinidad collection. Of synthetic, hand-woven wicker over an aluminum frame, the simple clean-lined piece can be dressed up or down, depending on barstools and mood. Shown in natural; also available in java and burnished pewter. $1,632. 800-439-9594, woodard-furniture.com

LEFT: JON WHITTLE

▲ **WITH A TWIST** Just gazing at the Twist Cocktail Shaker is enough to make a person tipsy. Its sublime design is thanks to industrial designer Fred Bould, and the chill factor is courtesy of the thermal-retentive Nambé metal that can be freezer-cooled before mixing. Swoon away. $145. 800-443-0339, nambe.com

➤ **ON THE ROCKS** This continual-action outdoor ice machine by Viking is a trim 15 inches wide, but it manages to store 35 pounds of cubes. With its stainless-steel commercial appeal and dedicated work ethic, this little appliance means your guests will never have to see their cocktails (or you) sweat. From $2,800. 888-845-4641, vikingrange.com

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PRAIRIE LIGHT

A SKYLINE MEADOW, DONE UP CHICAGO-STYLE, GETS TO THE POETIC ROOT OF URBAN GREENING

STORY BY LAUREN GRYMES ■ PHOTOGRAPHY BY SCOTT SHIGLEY

A ROOFTOP PRAIRIE, NESTLED 10 STORIES INTO Chicago's skyline at one of the nation's most posh addresses, is a working metaphor for renewable living: It elevates as it grounds. As Illinois' virgin grasslands inspired endless possibilities, so does the 100-foot-high urban meadow by Douglas Hoerr lift the spirits of those venturing out to this Windy City roofscape. While the garden appears to float amid neighboring Gold Coast skyscrapers, it is also symbolic of Midwestern stability; it's as if the plants send taproots down through the oh-so-luxurious building below and anchor it to a reality deeper than the glamorous district on which it stands. And, just as prairie was surveyed into farmland, Hoerr — principal of Hoerr Schaudt Landscape Architects and a Midwest farm boy at heart — evolved his microcosmic version into an abstract grid pattern that represents the region's agricultural history, while giving the garden a modern quality that sets it smack dab in now.

Hyperbole aside, the plain fact is that the year-old garden at a condo conversion on Michigan Avenue (in the Magnificent Mile shopping mecca) is designed with eco-friendly living in mind. Pergolas are clad in sustainable, toxin-free ipe wood. Modular, insular rooftop planting trays cool the building in summer and warm it in winter, absorb noise and are a sponge for storm runoff. An easy-care plant mix — including grasses, nodding onion, creeping phlox and garlic chives, and the reseeding tender perennial tall verbena — doesn't need much

The high-end feel of the sleek design by Chicago firm Hoerr Schaudt Landscape Architects glosses over the roofscape's inherent greenness: It is built with sustainable and recycled materials and repurposes a stark, half-acre rooftop expanse into an uplifting urban meadow.

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additional water, filters air pollutants and holds its own against weather extremes ranging from subzero temperatures to suffocatingly hot whipping winds. But what truly makes the project green, Hoerr says, "is that we pushed for the design to occupy as much space as possible and for it to include as much vegetation as possible." The Hoerr Schaudt team, working with building owners and developers, took an existing half-acre rooftop that Hoerr calls "terrible — a blinding white parking lot" and created a city escape that is not only a condominium selling point but a relieving greensward for occupants of the concrete canyon.

The rooftop garden is private for The Residences at 900 and the people who live there have an exhilarating open-air cocktail venue — the sunset views are amazing. (The roof is stepped down and west of the condo tower, which faces water to the east; thus the garden is also symbolic of "where prairie meets Lake Michigan," Hoerr says.) A generous ipe wood and recycled-concrete paver platform — covered by a pair of pergolas and decked with stylish tables, chairs and lounges — provides a sense of intimacy in what could have been a daunting exposure, given the looming skyscrapers. But those skyscrapers make an incomparably energetic backdrop, particularly as dusk falls and the city turns on the lights. And, at 10 floors above street level, the roofscape is high enough to be titillating without being downright scary.

The meadow adds its own quiet contrast as the plants

Douglas Hoerr wanted to give west-facing residents an inspiring view and did so by drafting a modern-edged grid built with a tray system that includes some 20,000 plants — autumn moor grass (*Sesleria autumnalis*), native *Allium cernuum* and *Verbena bonariensis* among them. When laying out a green roof, Hoerr says to "think in patterns, as roofs are most often viewed from above."

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dip in breezy waves. A boardwalk invites strolling for those who like to move, and for those who like to cook — rather than shoot down to one of the city's acclaimed eateries — there are commercial-grade gas grills. "The garden is enjoyed every single day," says Jaimie Bulla, development manager for Development Management Associates of Chicago. He describes birthday barbecues, dinner parties, lunchtime cookouts and folks simply taking in the air — making the project, he says, "absolutely worth the effort. We think of it as not only great for the people who live there but also as a good step in the direction of urban greening." The design has also paid off in accolades: It won the Green Roofs for Healthy Cities' 2008 award of excellence in the intensive residential category.

The immense 900 North Michigan structure also houses the Four Seasons Hotel and high-end retail stores. The Hoerr design crowns the hotel's ballroom, swimming pool and a parking garage, replacing a bare arena that did, at least, have a running track. Because it was a retrofit, the new roofscape followed structural limits dictating how much soil and other weight could be added, and where. A standard green-roof tray system — in 4- and 8-inch depths — was manipulated atop polystyrene insulation to level the entertainment deck with the field. The plants were chosen to withstand what Hoerr refers to as "hot-baking" and offer multi-season texture. There are also small trees and shrubs, including Japanese tree lilacs and cranberry cotoneaster, which add height, screening and seasonal change.

Hoerr, for his part, is eager to shove the known boundaries of rooftop horticulture and design past the sedum same-old. "Designers should be creative, move beyond the clichéd response," he says. "We need to shine a light on our profession and show people that green roofs can be environmental and beautiful."

Hoerr's design is clean and simple on the surface but is loaded with symbolism, as in the rooftop's graphic layout which represents the way native prairie was turned into farmland — but also reflects the architectural matrix in a city famous for its architecture. The grasses provide an alluring "nonstatic nature," he says.

GO-TO GREEN-ROOF GUIDE

FOR STARTERS
Don't experiment with more than five plant types. What grows on the ground in certain conditions doesn't mean it will work on a rooftop, which is subject to dramatic temperature, light and wind extremes.

CONSULT EXPERTS
Leak-test the roof, and hire an engineer to confirm load capacity. Shallow green-roof systems for inaccessible areas require a load capacity of 15 to 30 pounds per square foot. Roofscapes with more plants and room for people need at least 150 pounds per, and trees need at least 300 pounds per.

EASY ON THE H20
Rooftop irrigation systems are mainly backup for unusually dry conditions. Plants happy in green-roof trays are hardy, drought-tolerant species, which can quickly get too much water and rot.

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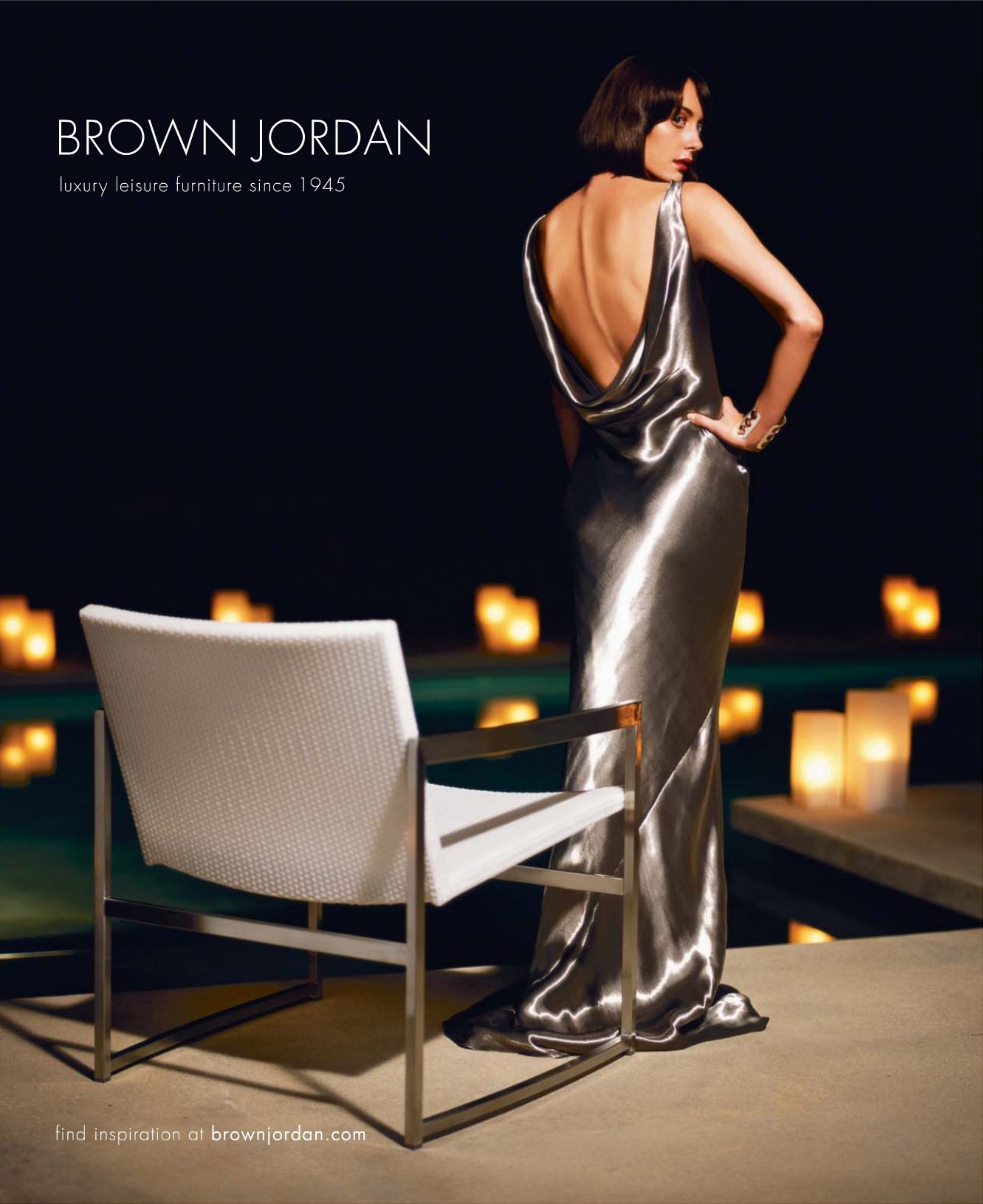
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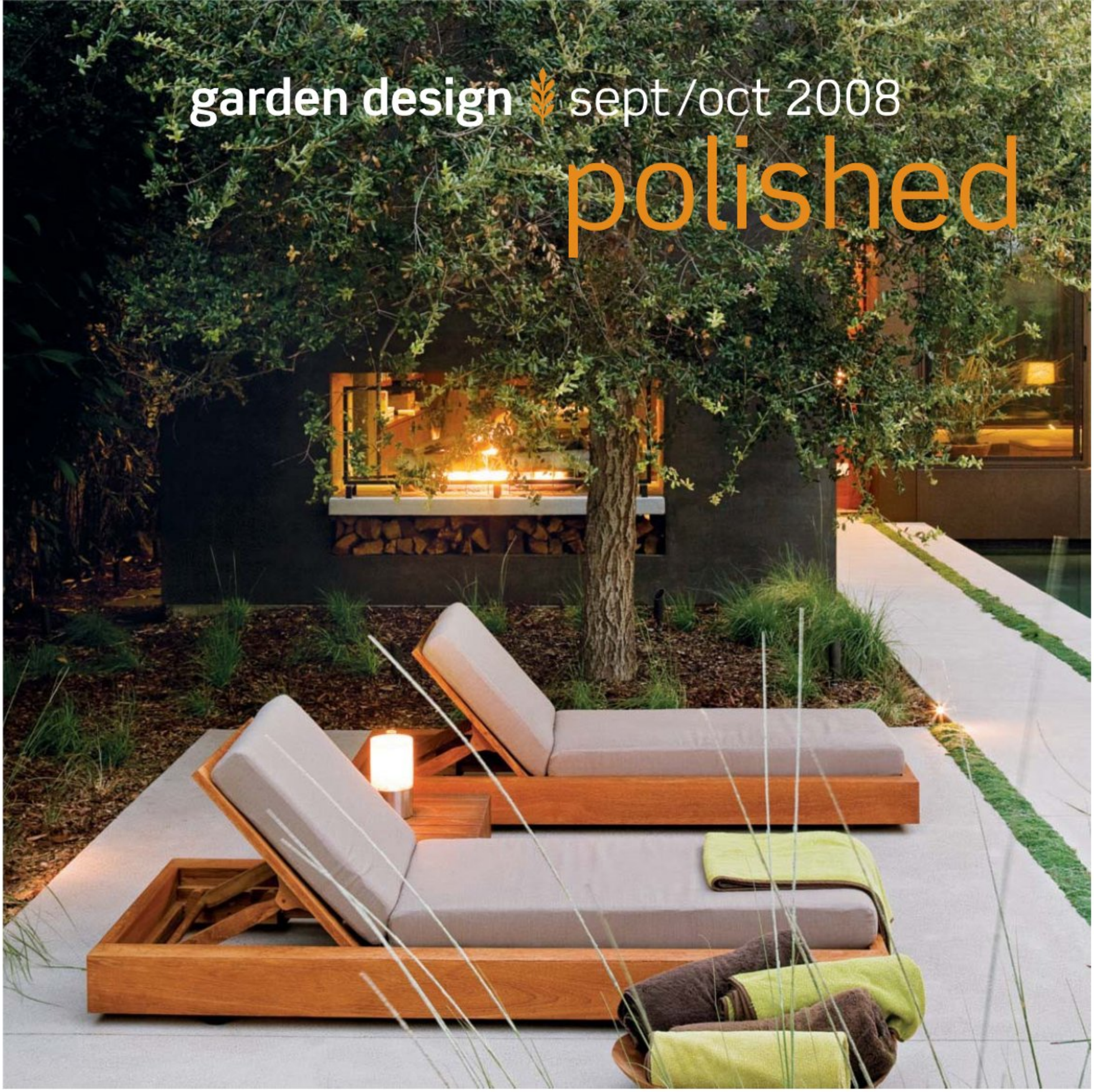


56 “The señora offered us a tour of the gardens, pinching ... abundant pink and white jasmine ... so that their scents would drift up to the house,” recall Gordon Taylor and Guy Cooper of their visit to the Mallorcan garden of Marta Cotoner.

68 “The catwalks of outdoor fashion are romancing silver and gold and everything metallic,” notes features editor Donna Dorian.

78 The design for Ron Radziner’s garden is reminiscent of a Mondrian painting. “I like architecture that is orthogonal, clean and sturdy,” he says.

88 At shady Greenwood Gardens, the Arts and Crafts planters are a highlight. “Containers have always been an excellent way to bring excitement to places where plants would not typically grow,” says director of horticulture Louis Bauer.

JACK COYIER

Set on the idyllic island of Mallorca, this superb example of a late-20th-century vernacular Mallorcan farmhouse was created in tandem with its garden designed by Fernando Caruncho. Built on a raised podium, the loggia is anchored by clipped waves of *Pistacia lentiscus*, or mastic shrub, whose resinous scent pervades the island throughout the summer.

spanish treasure

FROM HER LOGGIA, A SPANISH COUNTESS AND HER FAMILY ENJOY A CLASSICAL, GREEN GARDEN THAT STANDS AS THE CROWN JEWEL OF MALLORCA

STORY BY GORDON TAYLOR AND GUY COOPER
PHOTOGRAPHY BY JON WHITTLE AND CHELSEA STICKEL

On Mallorca — the Island of Two Springtimes, and the largest of the Balearics east of Barcelona — the beautiful and fertile Mediterranean landscape, its beaches, mountains and bluest seas give rise every summer to one of Europe's busiest airports. There, nestled in the midst of the island, the site of a former vineyard called *Sa Vinha Veha* in Mallorquin (similar to Catalan) and now named *The Old Vineyard*, is located on some of the richest agricultural land in Spain.

There is no neat signpost or baronial gates announcing the site, but by asking directions of a local farmer in our fractured Spanish we were directed toward a tractor road through a large wheat field, overrun with white and yellow wildflowers, some poor farmer's nightmare. As we approached, the magic and surprises were hidden, for the main entrance has rather modest copper doors set into a high wall, linking two simple gable ends of the house. As the Mallorcan villa keeps a typical Mediterranean/Spanish façade, it gave away little of the elegance of the house and garden behind it.

Inside the long formal entry courtyard, we found a close-set rebar roof that formed a grid of trellis, both elegant and secure, over which grew splendid white wisteria punctuated by a single mauve-colored variety. We immediately recognized in the gesture the poetic presence of Fernando Caruncho. In 1991 and 1992, the Spanish landscape designer had worked with his frequent collaborator, the architect Pablo Carvajal, to create the Cotoner/Carvajal/Urquijo/Marquez estate, which we had come to see.

Opposite: Rows of cypresses and olives planted among clipped mounds of mastic shrub, all native to Mallorca and the Mediterranean, create a geometric order, rhythm and carpetlike pattern across the landscape when viewed from the loggia. **Right:** Tied-back cotton curtains, an idea as ancient as the Roman occupation of the island, frame a view of the man-made lake, onto which the cypresses and olives on the banks cast an ever-changing reflection.

The lake pavilion or summer-house, inspired by Swedish architect Gunnar Asplun's 1933 Woodland Chapel, was built part on land and part on water. **Opposite:** Viewed from the side, at the end of an allée lined with ancient olive trees and mature cypresses, the pavilion emerges on the horizon like a pyramid.

WE WATCHED AS THE FORMAL GARDEN THAT
SURROUNDED THE LAKE WAS REFLECTED
IN THE WATER LIKE A KALEIDOSCOPE

Opposite: One enters the courtyard through double copper doors framed on either side by white oleanders, their limbs pruned to show clean architectural lines, and by white wisteria vines meandering down from the rebar trellis above. **Right:** The courtyard door faces the rectangular swimming pool, which is surrounded by generous stone paving and placed at the west of the house to benefit from the late afternoon sun.

Knocking on the door, we were met by the lady who now enjoys the house and garden, Marta Cotoner, Countess of Coruña, a petite woman of aristocratic presence, whose title, hundreds of years old, refers to a northwestern province in Spain and its main seaport of La Coruña. Walking into the house proper, we followed her through the *entrada*, the entry hall, into a large drawing room. Its floor-to-ceiling windows gave out to the loggia, the heart of this house, its elevated stone terrace able to catch any and all delicious breezes in the heat of July and August. From the loggia, a view of Caruncho's garden stretched out to the central plain and then to the mountains on the north side of the island. At sunset, the spectacular distant high mountains, Sierra de Tramuntana, became almost as transparent as the black-ink mountain paintings of China's Song dynasty.

As we stood on the massive loggia of the house, where the señora and her family choose to spend much of their time in the summers, we knew this to be a garden intended for viewing. Here the sinuous waves, squares and labyrinths of clipped evergreens seemed woven across the acres into an intricate, ancient pattern as if they were part of a formal carpet seen from above. Classical and green, the garden was composed in a grid of 16 squares, each set in plants indigenous to the Mediterranean — each block a solid wave of almonds, white oleanders, figs, date palms, pomegranates and varieties of citrus. Wide-mown grass paths outlined each square and were matched on both sides by alternating ancient olive trees and cypresses, the latter pruned meticulously to 18 inches wide and 10 feet high, marching with superb precision across the landscape.

In the midst of it, and enclosed by the formal design on all sides, was a large, slightly irregular-shaped lake, which Caruncho had carved out of the plane. At its edge was a high-roof pavilion built part on land and part on water. We watched as the formal garden that surrounded the lake was reflected in the waters like a kaleidoscope, its image mixing again and again as time passed over it.

An allée of alternating olive trees and cypresses, the latter pruned meticulously to 18 inches wide and 10 feet high, marches across the wheat fields, delineating one of the 16 square grids included in the garden's classical design and creating a landscape with a color scheme based on subtle variations in green.

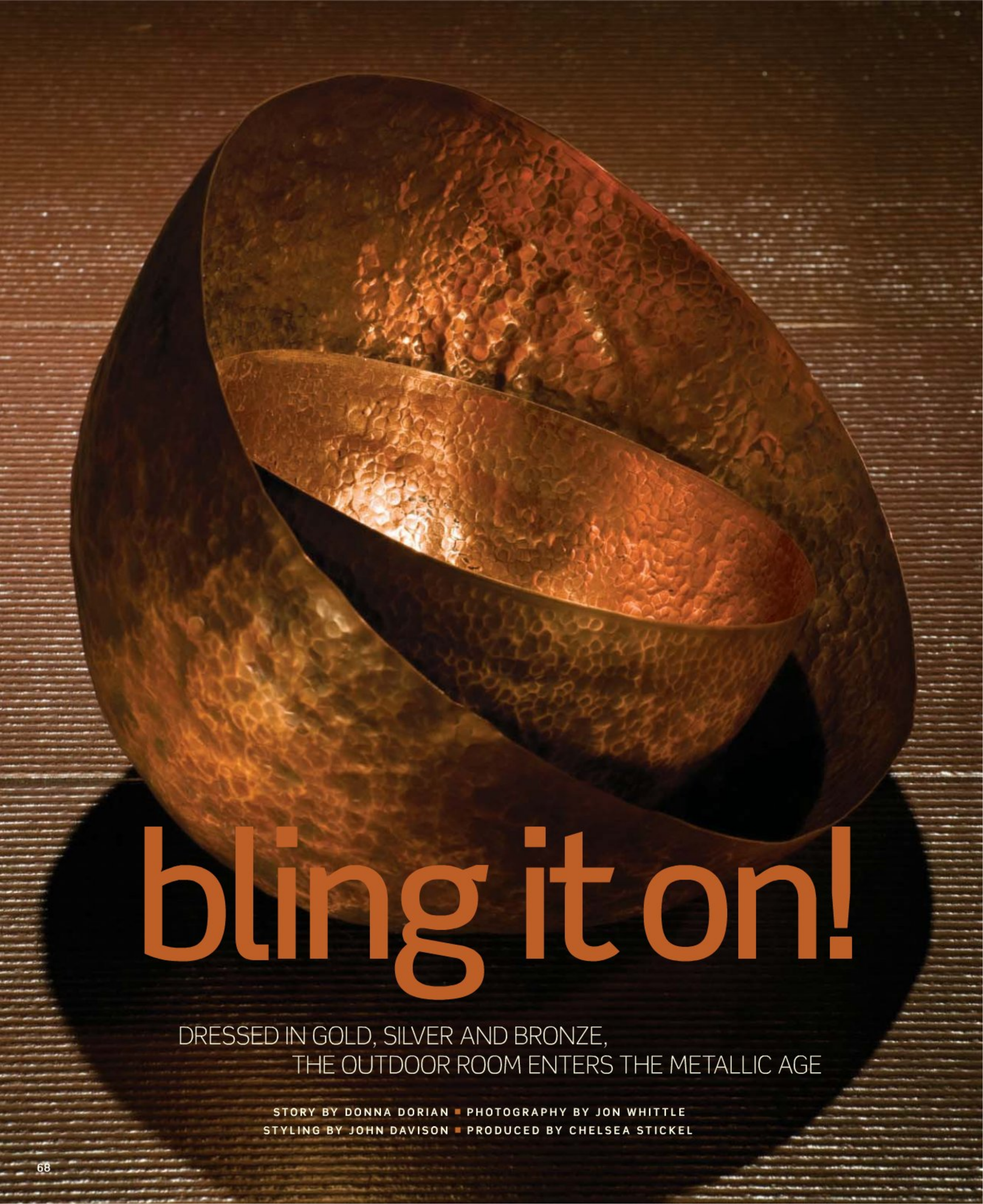
To us, the whole of the vision called back and then furthered again the ancient tradition of geometry that ruled over the gardens of ancient Egypt, Assyria, Persia, Greece, Rome, the Islamic empires and the Italian Renaissance. All went on to influence the gardens of 17th-century France and then the rest of Europe. The whole of garden history seemed laid out at our feet.

Later, the señora offered us a tour of the gardens near the house, here pinching the turpentine-scented leaves of mastic shrub, there the luscious super-abundant pink and white jasmine — both planted near the loggia so that their scents would drift up into the house. Then we walked out farther to the gardens populated with olives, cypresses, almonds and pomegranates, all flourishing on Mallorca as they do on mainland Spain and always the vegetal backbone of Caruncho's gardens.

The experience of being inside the garden was completely different from viewing it from above. From the loggia, we had seen that the garden was met by wheat fields on three sides, which enclosed it like a grand haven, peaceful and serene, a paradise garden safe from the rest of the world. But here in the midst of the grand pattern itself, we felt the enormity of its scale and an intimacy with the natural and man-made world. We could see how the formal garden had slowly evolved with time — day by day, step by step, springing from the agricultural patterns, which, to preserve water, were created by digging linear irrigation lines across the fields. The essential activity of cultivating the land had, over the ages, become art itself, culminating here in the formal patterns of Caruncho's design that we had seen so clearly from the loggia above.

What continues to impress and amaze us as designers and writers is the extraordinary eternality of formal garden design — the most ancient and traditional concept, overarching millennia and cultures, and yet, now still resonant and appropriate in this garden that surrounds this contemporary vernacular Mallorcan farmhouse. Caruncho reckons that while at university studying philosophy, particularly the ancient Greek writers, he began to move toward becoming not a garden designer — a term he dislikes intensely — but a gardener, which links him to so much that has come before.

Opposite: To enclose outdoor entertaining spaces in the large courtyard, Caruncho designed large trellis cubes that echo the roof trellis above and planted them with yellow roses. He designed the 17th-century-inspired hanging lamps as well. **Right:** At night, the lights spilling out from the villa's loggia cast their dramatic reflections on the lake, which, in turn, parallel and mirror the shape of the tall cypress trees planted along the banks.



bling it on!

DRESSED IN GOLD, SILVER AND BRONZE,
THE OUTDOOR ROOM ENTERS THE METALLIC AGE

STORY BY DONNA DORIAN ■ PHOTOGRAPHY BY JON WHITTLE
STYLING BY JOHN DAVISON ■ PRODUCED BY CHELSEA STICKEL

THINK BIG:
As if just in from outer space, Henry Hall Designs' bronze, powder-coated Eden Planter has finally landed. Planted with bromeliads, or left alone on a bed of SOLI Architectural Surfaces' Turkish Amber Decorative Pebbles tiles, its reflective surface tangoes with lantern light, framed by the drama of stainless-steel coil curtains from Cascade Coil Drapery.

THE HAPPY MARRIAGE (Opposite):
Yin met Yang and called on the fireworks when these antique, hand-hammered copper dancing bowls came to rest on the cutting-edge fusion of an oxide metal and metal grid — the lush, linear-edged surface of Interceramic's Copper Metallo Tile.

STILL LIFE IN BRONZE (Above):
Desu Design's 270 Table, born origami-like from folded bronze, is balanced by a gold-leaf-flecked Murano glass vase. Completing the composition: Chilewich's state-of-the-art Plynyl Tile and drapery cut from Circle Fabrics' indoor Silk Metallic Organza in Brown Gold.

GILDING THE LILY (Opposite):
Who cares that Albertus Magnus never discovered the secret recipe for gold? Brass is the true treasure. Here Anupam Poddar's brass lotus stems reach for the light that feeds through the sinuous brass curves of Boyd Lighting's new Exterior Circolo Sconce.

From Milan to New York and on to L.A., the catwalks of outdoor fashion are romancing silver and gold and everything metallic. All glitz and glamour, chairs are molded in lightweight shiny aluminum, outdoor fabrics are laced with metals, and copper and bronze again show their ever-agreeable nature to be at once durable, malleable and versatile. Think of the lust for metals, as revealed in these latest lines, as part of a happy marriage between ancient crafts and modern technology. As discovered by our editors in their travels to the most innovative and interesting markets, designers have caught on to an eco-friendly, streamlined industrial look, and in the process uncovered new neutrals that just love to bask in the sun. Let them shine on.

MIDNIGHT MAGIC:
Brunettes steal the show when CB2's Resort Outdoor Armless Chair, woven in synthetic rattan in Gun Metal Gray, is cast with drapes in Donghia's shimmery Gun Metal Laser Scrim alongside Graphite Oxide tile from Interceramic and a pillow upholstered in Chilewich's Plynyl upholstery in Carbon.

FUN IN THE SUN (Opposite):
What is shiny, sassy and silver all over? TUUCI's new Crescent Parasol, constructed from marine-grade aluminum and topped in TUUCI tuff-skins fabric in glistening Silver Sheen. Hung with The Conran Shop's hanging lanterns, the shade will bedazzle your next pool party.

> Silver, gold and other metallic finishes work with almost every color palette. Call them the new "it" neutrals. — Kahi Lee

PURE GEOMETRY (Opposite):
Listen and you'll hear echoes of Frank Gehry's Walt Disney Concert Hall in his silver-colored Ultra Coffee Table from Heller, recently released in a paint so new it doesn't have a name. Paired with Diamond Tech Tile's Metal Mosaics Rounds and topped with Madagascar-made recycled aluminum Maoli Bowls, the combo opens the door to the new millennium look.

SHINE ON (Above Right):
"It's just a matter of finding the right key," says the fabulous Kahi Lee, who designed Unlock the Cure, an eco-friendly chrome metallic cocktail table for one of the design world's most-talked-about new firms, Orange22. It leaves its shadow and message on the tile below.

FASHION FLICK (Below Right):
Watch DelGreco & Company's aluminum Oceansand Short Arm Lounge Chair, dressed in titanium, cast its spell over any outdoor room. Look through its transparent mesh for a glimpse of Brown Jordan's Aluminum Versatex-covered pillow and drapes made from Chella Textiles' Glissando from their Moonshadow Collection, hanging like an Art Nouveau wallcovering outdoors.

ALL THAT PIZZAZZ: Think of Michael Aram's Skeleton Chair as a nude cast in lightweight, easy-to-move polished aluminum, its silhouette as pared down as the aluminum flower vase by SURevolution. Likewise, both go back to the basics in their making — as they celebrate new-age sustainable sophistication hand in hand with India's ancient metal-working crafts.

GARDEN GLAM: Silver steals the show. Whether it's Inner Garden's Highly Polished Aluminum Cylinders, the mosaic-made NABOO vessels just in from Europe or Frederico Azevedo's stainless-steel balls influenced by his work in Brazil, they will bring shine and style into your outdoor living or garden space.

simple geometry

Monochromatic and masterful, this garden adds up to a modern equation

BY DEBRA PRINZING
PHOTOGRAPHY BY JACK COYIER
STYLING BY KIM WONG

Two years after finishing their new home in Venice, California, Ron Radziner and his wife Robin Cottle started over again. That was in 2005. With two children under the age of four, their once-adult household had quickly expanded to tricycle and stroller chaos, as is natural. "Ron's mother was pushing our daughter Lexi around the neighborhood in the stroller, and she saw this property for sale," recalls Cottle. "It had just an unoccupied shack on it. She told us, 'You should bid on that.'" Oma's suggestion proved serendipitous.

At the home of landscape architect Ron Radziner, his wife Robin Cottle and their two children, each of the three living areas is aligned with a corresponding outdoor space. The design evokes a modern sensibility but within a serene, naturalistic landscape.

Completed in late 2007, the family's new home is twice the size of their previous address, for which Radziner's Los Angeles-based firm Marmol Radziner and Associates won the ASLA/*Garden Design* Residential Award of Honor in 2006. Clad in green-black cement plaster and bronze anodized aluminum, the home's subdued palette "is meant to be coming from our oak trees," Radziner explains. "It blends softly with the environment." True to Radziner's preferred archetypes — long, narrow shapes and perpendicular elements — the design is reminiscent of a Mondrian painting, although rendered in earthy colors. "I like architecture that is orthogonal, clean and sturdy," Radziner says.

His design divides the structure into three parallel bays, aligned north to south along the 11,000-square-foot urban lot, and includes open-air living spaces that correspond to interior ones. Like overlapping rectangles, the outer bays are devoted to "public" activities, including two entertaining terraces. The west bay houses a party-size living room and an open-air dining terrace. The two-story east bay includes an office, library and outdoor sitting terrace, with family and guest bedrooms arranged end-to-end upstairs. "There is a feeling here of being outside, even though we're inside," says Cottle.

Both terraces are partially enclosed by modern, unadorned "fireplace walls." Designed to burn wood or gas, the fireplaces enhance simple meals or conversation with family and friends, says Radziner. "We use the fireplaces often because in Venice it's quite cool in the evening — even in summer." The furniture — teak chaises at poolside, armchairs and slatted tables gathered in front of both hearths — echoes the architecture, which is logical since the pieces were custom-designed by Marmol Radziner's furniture studio. Radziner describes the indoor/outdoor pieces as "heavy,

CLOCKWISE: It's hard to tell whether Lexi and Asher's table is indoors or out since the ceiling-to-floor glass wall near the kitchen reveals the trunk, branches and foliage of an oak tree just beyond. Surrounded by textures of green, including a stand of Cape rush that's taller than she is, Lexi takes a stroll through the garden; the woolly thyme growing between the bands of concrete will feel good to her feet. Live oaks, California lilac and a hedge of African sumac (*Rhus lancea*) frame a walkway to a backyard gate. **OPPOSITE:** The garden is a playground equally enticing to both adults and children. Ron and Robin relax on custom-designed chaises by the pool while Asher and Lexi venture to the water.

The kitchen's see-through quality is heightened by glimpses of sun-dappled California sycamores in the backyard. In the foreground, although Robin is indoors, her reflection appears outside on the water's surface. **OPPOSITE:** Planted at varying roof levels, hundreds of Cape rush plants respond to breezes gentle and brisk, suggesting the flow of water.

organic and modern." They are also cozy, says Cottle. "There's plenty of room for each parent to comfortably snuggle up with one child in a chair or chaise, either under the shade of an oak or out in the sunshine."

The children were an integral part of the design. "We wanted to give them a feeling of independence where they could play on their own, but be within eyeshot of the house," Cottle says. The layout of the house makes it easy to keep tabs on Asher (7), Lexi (5) and their friends from the vantage point of the sunken kitchen. The 310-square-foot, glass-enclosed room is clearly this family's hub. While standing at the counter or the stove in the kitchen, Mom and Dad are almost eye-level with places where their children gather with friends. "I love being in this kitchen and cooking where my kids and I can be in close proximity to each other," Cottle says. A graphic designer, Cottle also makes sure there are plenty of art supplies for creative kids' activities, indoors or out.

Radziner considers the kitchen as the transition point between the sophisticated pool-entry court and the casual backyard, which is landscaped with native trees, shrubs, buffalo grass and a raised vegetable garden. "One of my goals was to separate the pool from the lawn-play area," he explains. "The pool becomes the 'adult' zone, and the buffalo grass is the 'kid' zone."

That's not to say children aren't encouraged to romp around in the entire landscape. One of Asher and Lexi's favorite perches is a shallow ledge that runs the length of the 14-by-38-foot marine-blue pool. It was originally designed to provide access for the window washers, but the ledge has been appropriated as "a fun aspect of the pool," Cottle explains. "When the kids walk along the ledge, it appears as if they're playing on the water's surface."

CLOCKWISE: Asher and Lexi await the start of family mealtime, which often occurs outdoors in the open-air dining room. The teak furniture, designed by Marmol Radziner's furniture studio, is "heavy, organic and modern," says Ron. Intended for outdoor use, the pieces are durable and functional, and there's plenty of room for friends to join the family of four around this substantial table. Trees are placed informally throughout the property to soften the architecture and screen for privacy. **OPPOSITE:** The fireplace wall partially encloses the dining terrace where Ron, Robin and the children gather for lunch.

Water, both literal and implied, is a central theme of this landscape. Radziner's design evokes the sense that water flows through the entry garden, symbolically continuing through the home. "Having the water element move through the center (of the garden) called for plants that suggest a riparian landscape," he explains.

Radziner selected Cape rush (*Chondropetalum tectorum*) — more than 550 individual plants — for the way its slender, 3-foot-high blades sway in the breeze, emulating the gently lapping surface of the swimming pool. The South African plant is well adapted to Southern California's climate, similar to its native habitat. Used at various heights — on the ground and as a roof garden on two levels — the fluid rush obscures the distinction between built and planted elements.

Elsewhere in the landscape, Radziner and Cottle selected a restrained palette of mostly California native trees, shrubs and groundcovers. Their love of indigenous vegetation began "when we planted a native garden at the first home we shared together," Cottle explains. In a subsequent garden, they experimented with a wide variety of species. But the rugged beauty of California's coastal canyons inspired Cottle and Radziner to return to native plants for their latest domestic landscape.

"While building our new home, we rented a place in Rustic Canyon," Cottle says. A sheltered Los Angeles location near Santa Monica, it was used for botany experimentation in the early 1900s. "It's a magical place. And the one regret I had about moving back to Venice was that we would no longer be surrounded by all those trees, including redwoods, oaks and sycamores." Yet instead of being engulfed by urban concrete, Cottle and Radziner's new residence is enveloped by well-edited layers of foliage, blades and branches.

The plan succeeds in part because of a modern vernacular

and a limited plant list: Fewer than 20 native species and cultivars are used here, along with a few non-natives. Billowy deer grass (*Muhlenbergia rigens*) is massed in soft patches at the property's outer edges. Woolly thyme (*Thymus pseudolanuginosus*) connects poured-in-place concrete pads and terraces. Swaths of sages — aromatic California white sage (*Salvia apiana*) and *Salvia* 'Pozo Blue' — edge the grassy play area. A selection of wild lilac (*Ceanothus* 'Joyce Coulter') lends glossy foliage and blue flower spikes in spring.

Mature trees, including evergreen coast live oaks (*Quercus agrifolia*), deciduous valley oaks (*Quercus lobata*), California sycamores (*Platanus racemosa*) and a strawberry tree hybrid (*Arbutus* 'Marina') are planted informally to appear long-established, re-creating for Cottle a bit of the wildness she so admired in Rustic Canyon. "We feel like our home is embraced by nature," she says.

Radziner placed oaks to soften the "solid" parts of the house and situated deciduous trees near sections of glass, highlighting their see-through quality. Three sycamores — staggered rather than in a perfect line — reach to the second-floor bedrooms, where ceiling-to-floor glass walls allow parents, children and their guests to peer through branches in the winter and foliage in the summer. "There is a sense of depth with the sycamores," he says. "They aren't completely solid, but are like a veil that filters out distracting views."

Cottle enjoys the juxtaposition of native plants with an otherwise contemporary home and landscape. "Ron moved forward with our original experimentation and used natives in a very articulated and formal approach. I love the dichotomy of taking these wild plants, but using them in a man-made, structured way." A limited plant list has simplified garden maintenance, she adds. "At least once a weekend, Ron is out there in the garden with his clippers. Afterward, I enjoy the scent of 'Pozo Blue' and white sage trailing behind him as he walks through the house."

Joined by friend and partner Leo Marmol, Ron and Robin enjoy a relaxing moment. **OPPOSITE:** The fireplace in the outdoor living room burns either wood or gas and sets an intimate mood. Furnished with two teak armchairs, a sofa and a slat-style table, the area overlooks the entry pool and the far wing of the house.

At historic Greenwood Gardens in Short Hills, New Jersey, a century-old carved limestone urn designed as part of the garden's original architecture basks in dappled shade with a white-flowered *Datura*, purple heart and silver trailing *Arctotis*. Formerly a private estate, the Arts and Crafts styled garden is now open to the public by appointment.

Old Souls

SHADE PLANTS AND HISTORIC CONTAINERS ARE A MATCH MADE IN HEAVEN AT GREENWOOD GARDENS

Story by Ken Druse ■ Photography by Richard Felber

Left: Combining *Maranta*, with its chartreuse-veined oval leaves, variegated brake fern, a striped *Dracaena* and blades of the walking iris, *Neomacarica caerulea*, a William Renwick container features drainage holes as pierced portraits in relief. **Above:** Variegated *Dracaena*, brake fern, pygmy sword fern and a spider plant spill over the rim of the planter. **Opposite:** Colorful begonias thrive in a carved granite bowl.

The now nearly century-old planters at Greenwood Gardens in Short Hills, New Jersey, have weathered the years well. Fixed atop walls and pedestals, the urns, basins and massive bassinette-shaped planters were originally created to be a permanent part of the landscape's architecture, which was designed along with the garden in the Arts and Crafts style, an offshoot of the Aesthetic Movement that honored the artisan and the handmade object. But while the planters have stood stalwart and immutable, their surroundings are much altered from the early years. As small specimen trees have grown to form a leafy canopy, the containers, which once enjoyed full sun, now find themselves in the shade. For Louis Bauer, director of horticulture, this presents not a problem but a wealth of possibilities.

Bauer has been overseeing Greenwood since 2003 when it was a private estate. Now that the garden is preparing to go public and is in the midst of renovation, tours are available by appointment, and the long-range plan is for it to be open to visitors full time. The containers are sure to be a highlight."Containers have always been a good way to bring excitement to places where plants would not typically grow, which here at Greenwood meant at the edge of retaining walls and the staircases, " says Bauer. "There, set in the sun, they were simply planted with the likes of red geraniums, but now that they are in the shade, I have been able to give them a new look by experimenting with subtle variations of texture and shades of green, which makes them really shine."

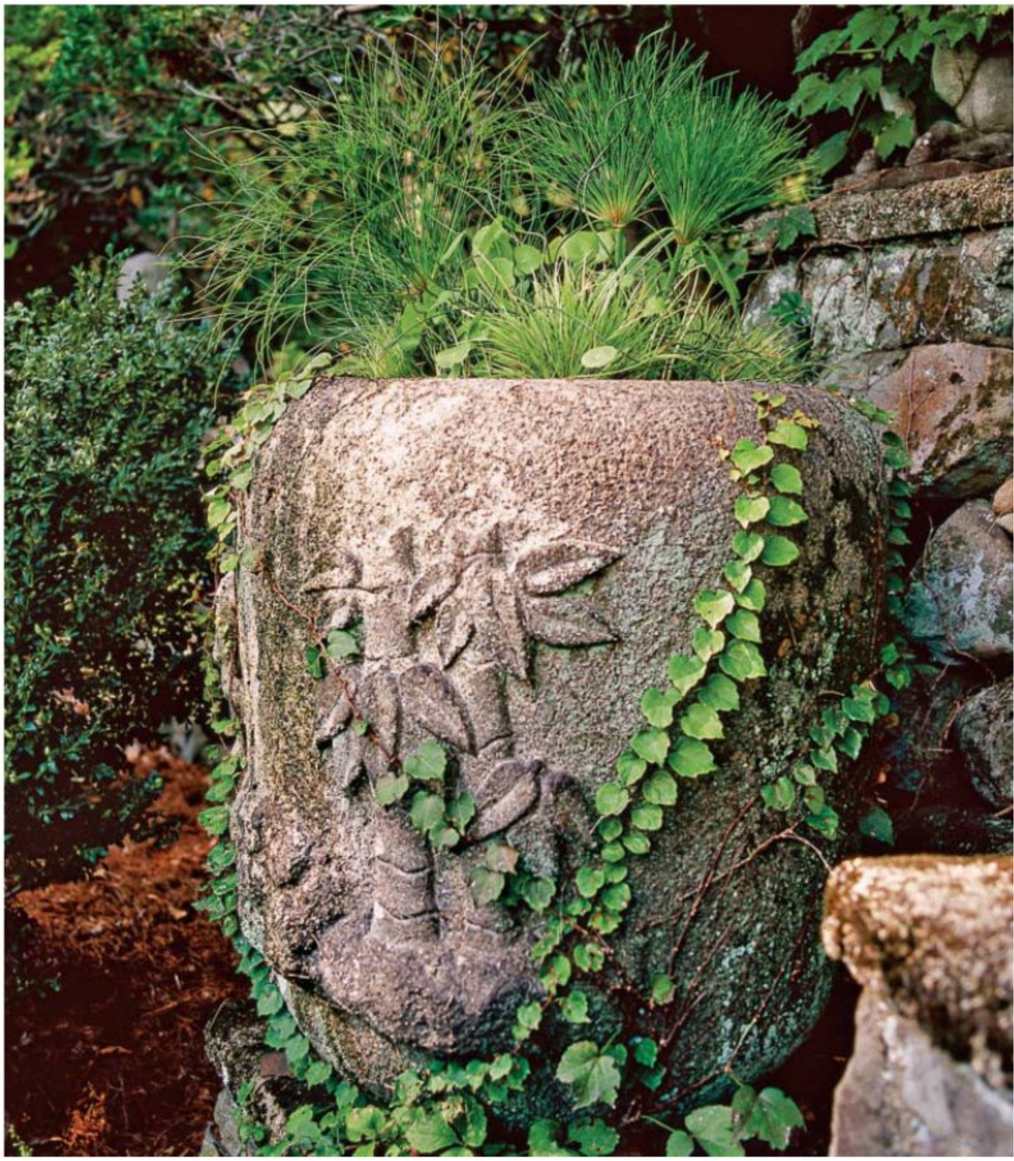
Bauer partners broad-leaved and vividly patterned *Maranta* leaves, for instance, with lacey-flocked fern fronds. Elsewhere, he planted ivy to spill over the edge of a container hosting a giant angel-wing begonia underplanted with one of its cousins, *Begonia* 'River Nile'. And plants such as a variegated *Dracaena*, brake fern, pygmy sword fern and a "spiderless" spider plant find themselves at home in a hefty moss-covered planter. An occasional flower may appear as well — for example *Datura*, and the purple-leaved *Setcreasea pallida*, or purple heart, a native of Mexico with tiny pink blossoms — but the compositions always rely on

scale, with taller plants set at the center.

The distinctive rolled-rim containers and all of the original architecture, paving, garden design and plantings were commissioned by the property's first owner, Joseph P. Day, a wealthy New York City real-estate magnate, and built between 1912 and 1914. To find a visionary architect, Day just looked next door to neighbor William Whetten Renwick, the nephew and partner of James Renwick Jr., whose firm planned buildings like Saint Patrick's Cathedral and the Smithsonian castle on the Mall in Washington, D.C. William Renwick's residential designs had a lighthearted, Maxfield Parrish-storybook look to them with stucco-covered turrets and towers — more Aesthetic Movement than the Gothic Revival his uncle favored — but he was a modernist in his time and often experimented with new materials.

During the same period, architects like Frank Lloyd Wright were exploring industrial concrete in residential applications, as was Renwick. Footpath pavers were made in situ at Greenwood, and for an innovative dimension, he had the material swept as it was curing, revealing the washed river pebbles incorporated into the mix for fortification — an effect well known today as exposed aggregate. It didn't stop there: He cast columns and planter plinths and incorporated glazed art-pottery tiles into the containers he cast on site. Even flat portraits of animals in relief were set over container weep holes to serve as drainage gargoyles. These, along with the landscape's original stone buildings, which include a two-story tea house and a summerhouse pavilion studded with glazed Rookwood tiles now covered in an irreproducible patina, are still able to whisk the visitor away to another peaceful place and time.

When Greenwood was being built, things from Japan — like the cherry trees being planted in Washington, D.C., at the same time — were in vogue. The Day family imported a few Japanese pieces, including granite hand-washing basins. These 2-foot-tall carved boulders have a depression at their tops — too shallow for planting. But Louis Bauer still brings them to life by pouring in a bit of water and floating a flower or two for the day. Perhaps these simple colorful arrangements are one way that there can be — if not a movable — at least a mutable feast for the garden.



Opposite: Two granite Japanese hand-washing basins flank the doorway to the summerhouse, one of Greenwood Gardens' many stone pavilions. To enliven the shade, flowers like morning glories are floated in the water-filled depressions carved into the octagonal *shihobutsu* and the egg-shaped *natsume*. **Right:** Images of bamboo are carved in the natsume next to the tea house. Spiky aquatic plants like *Cyperus*, *Juncus* and *Acorus* grow in its shallow water.

HOT POTS

Containers that conform to the Arts and Crafts and Aesthetic Revival styles are still available today. Find them at **Seibert & Rice**, which takes "artisan" to heart with its American Collection designed by a range of contemporary garden artists (seibertandrice.com). **Lunaform** makes concrete containers reminiscent of antiques but with a modern flair. Its Reef Point vessel looks Japanese and American and is patinated for instant age (lunaform.com). **Longshadow** was among the first in the country to offer garden ornaments in the Prairie Style. Its Hinsdale Planter incorporates clusters of grapes that drape down the sides, somewhat like Renwick's embellishments (longshadow.com). **Holy Mountain Trading Company** imports *tsukubai*, Japanese granite hand-washing basins, which are appropriate in a garden that follows the principals of the Aesthetic Movement (holymtn.com).

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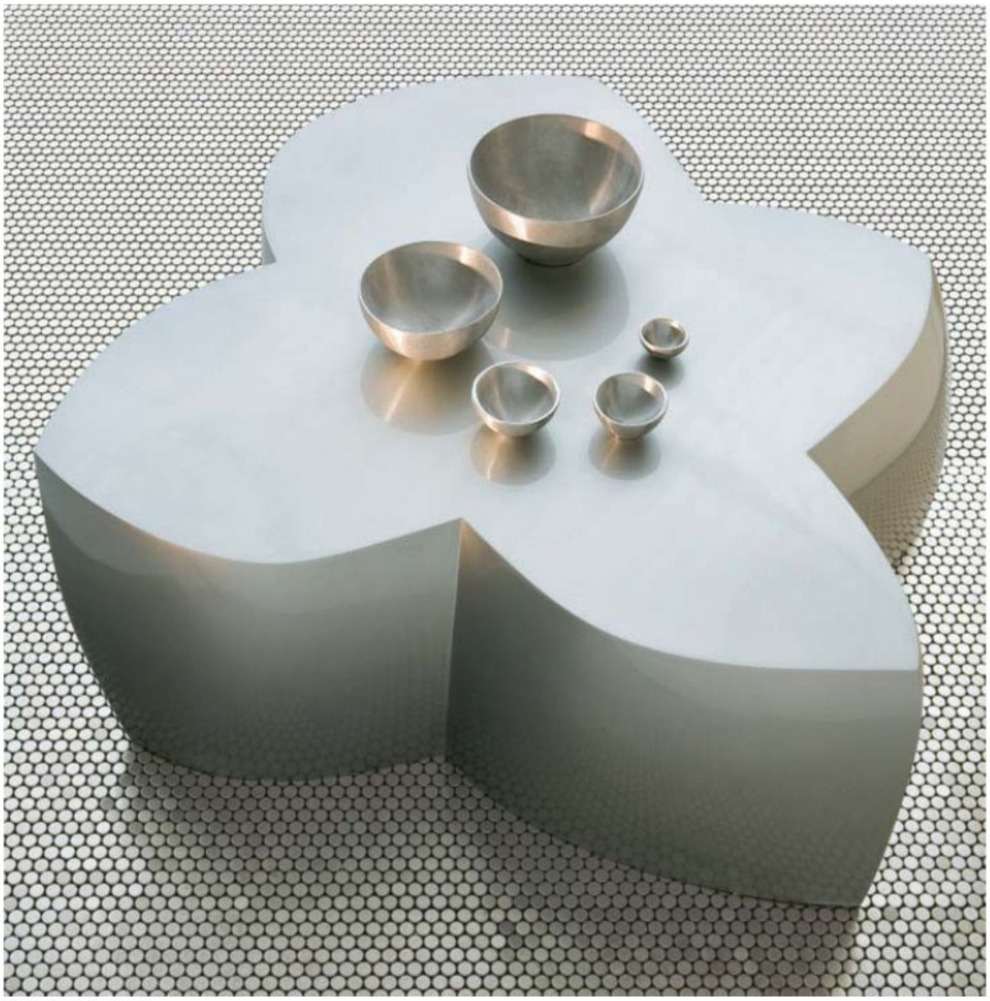

BLING IT ON! / P. 68

Living Green (p. 48)

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LEFT TO RIGHT: SCOTT SHIGLEY; JON WHITTLE

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groundbreaker

PARTNERING WITH NATURE

BEN HAGGARD: THE ANTI-DESIGNER

STORY BY TOM CHRISTOPHER

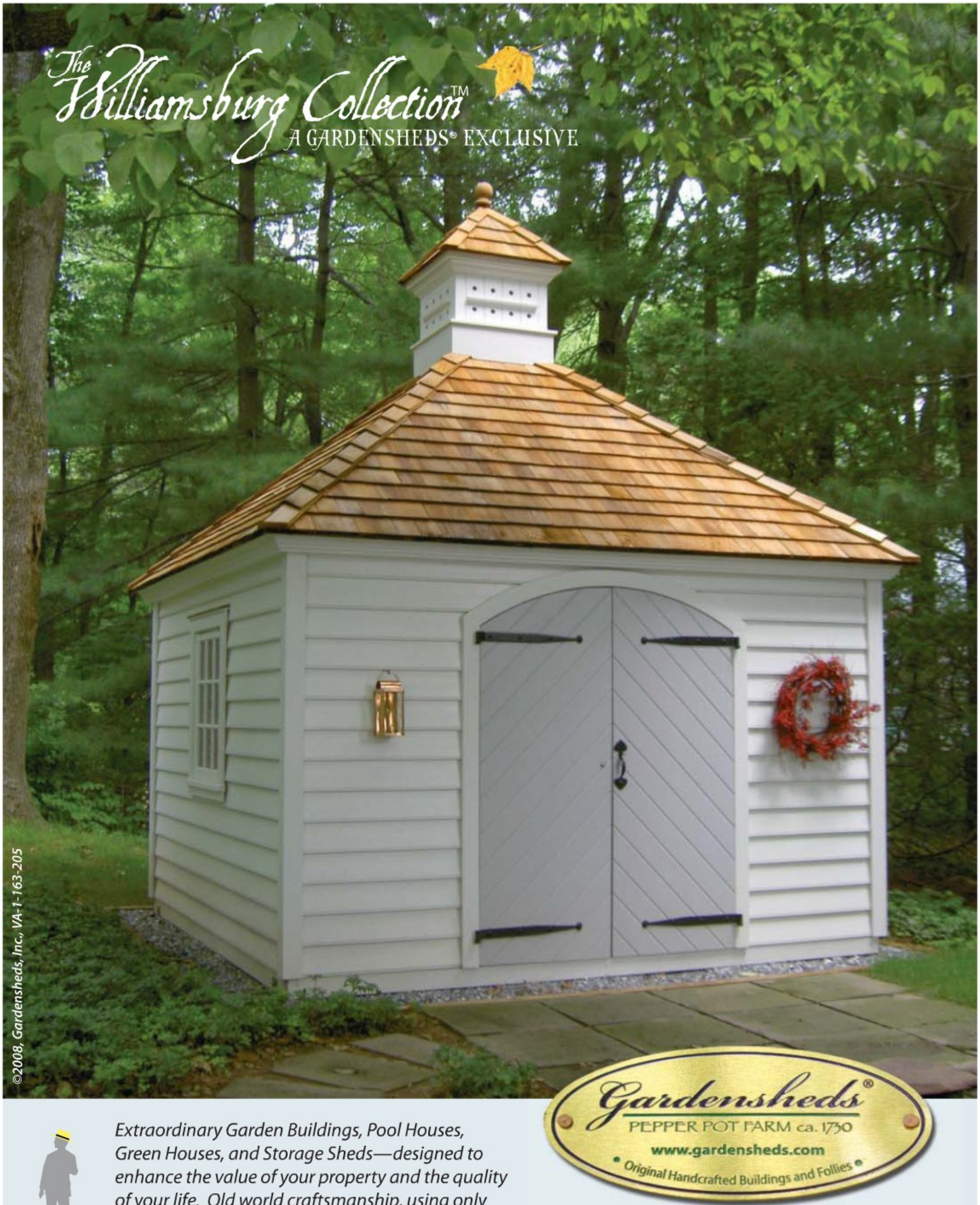
At the Villages of Loreto Bay, an old mission on the coast of Baja California Sur, Mexico, Ben Haggard and his team at the Santa Fe-based Regenesis have set out to correct past ecological mistakes. Here, new neighborhoods have been sited on the land to help restore a lost estuary.

LEFT: WERNER SEGARRA

BEN HAGGARD GREW UP IN THE BUSINESS, BUT HE SAYS THAT these days, he's no longer satisfied with the controlling, static nature of conventional garden design. A founding member of the 13-year-old Regenesis Group, self-styled apostles of "regenerative design," Haggard comes of pioneer stock: In 1978, his stepmother, Gail, started Plants of the Southwest, one of the first native-plants nursery in New Mexico, and Ben remembers harvesting seed as a teenager, learning the ecosystems of the Santa Fe area firsthand. His undergraduate degree in philosophy and literature was not, according to Haggard, an adolescent rebellion, nor was the subsequent period of studying painting in Provence. His studies and the family passion for horticulture "seemed consistent to me, just not obviously so."

The intellectual breadth Haggard had gained was apparent in the 1980s when he became a disciple of Bill Mollison, the Australian scientist and educator regarded as the "father of permaculture." Haggard absorbed Mollison's principles of ecologically based design and began to apply them to the landscapes of the Southwest. At Sol y Sombra, a 20-acre estate on the high desert of Santa Fe, Haggard worked for four years with then-owners Beth and Charles Miller to create what was considered a masterpiece of Southwestern sustainable gardening. By the mid '90s though, Haggard had begun to question the wisdom of forcing the landscape to follow any fixed plan. Instead, he was coming to view the design process as one of co-evolution, of natural and human systems interacting and developing in tandem, often in unforeseen ways.

For example, Haggard explains, restoring disused agricultural land



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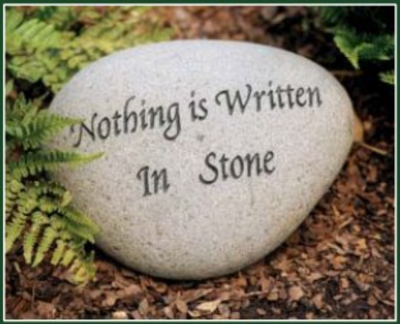

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and restoring it to short-grass prairie can help restore a natural system and enhance regional biodiversity. But this transformation also increases the fuel load of combustible debris on the site, boosting the risk of wildfire, which is a serious hazard to human residents in the arid Southwest. The challenge is to treat the landscape in such a way that it can accommodate both types of users — wild and human. Haggard speaks of this particular challenge from personal experience. He had consulted over a period of several years for the Lama Foundation, a spiritual community center in Questa, New Mexico, helping it to develop its 110-acre campus according to permacultural principles, when a major forest fire swept through the area in 1996. Outlying structures on the campus burned, but the community's core — protected by roads Haggard and a colleague had designed to double as firebreaks, as well as by the moist microclimates in swales he had excavated and by his concentration of irrigated plantings around the central buildings — survived.

Fundamental to permaculture is the belief that by drawing on patterns seen in natural systems, it is possible to create healthy, sustainable human landscapes. Haggard has taken this a step further. Look at the history of this continent before the introduction of European-style agriculture during the colonial period, he urges. Citing recent works, such as that published by M. Kat Anderson in her book *Tending the Wild* (University of California Press, 2005), Haggard asserts that many of the richest and most biologically diverse landscapes this continent has ever known, such as California's Central Valley, were very actively managed by native peoples. From this springs his own commitment to using the contemporary land-development industry — our ongoing creation of new communities, new businesses and new homes — as a tool to heal our damaged ecosystems. People and the land, Haggard believes, will reach their highest potential together.

This position has drawn bitter criticism from some members of the environmental community, who see this as selling out. Haggard's reply to that is twofold. First, he stresses that development has to be pursued in a responsible way, by consulting both environmental and human needs. That's why, when Haggard and colleagues from the permaculture community discussed founding Regenesis in 1995, they decided to involve experts in human systems — the staff currently includes community organizers and educators, even a business consultant, as well as designers and an architect. Haggard also points out that many, if not most, North American landscapes are seriously degraded from an ecological perspective and, especially in rural communities, have neither the incentive nor the resources to embark on restoration by themselves. Development attracts capital and creates an opportunity for positive change. Anyway, development, like it or not, is a force to be reckoned with. Disparaging development is not going to stop it, and, says Haggard, "It's not going to harness it as useful energy."

As proof of what thoughtful development can accomplish, Haggard points to what Regenesis helped to accomplish at the Villages of Loreto Bay in Baja California Sur, Mexico.

This was an 8,000-acre site along the Sea of Cortez, one that the Mexican government had begun to develop as a tourist resort during the 1970s and then virtually abandoned. In 2000, a new "green" developer, Canadian David Butterfield, was brought in to revive the project. Recognizing the ecological fragility of Loreto's coastal desert ecosystem, Butterfield turned to Regenesis for advice.

Haggard and his associates began by developing a "story of place," tracing the evolution of the landscape and its people through geological, archaeological and historical records to understand how it had become what it is. They uncovered the fact that before its disturbance by the earlier round of construction, it had been an estuary, a vital nursery for fish and other sea creatures and a place of nutrient exchange between sea and land. They persuaded the developer to design the new community as a sort of estuarine complex by creating coastal channels lined with mangroves that are regularly flushed with reclaimed wastewater and runoff directed by a specially designed storm-drain system. Areas within the community itself are being landscaped with salt-tolerant native plants, and a 5,000-acre nature preserve has been set aside, where check dams will be built to capture

storm water during the late-summer rainy season to recharge the underlying aquifer.

Another example of what intelligent development can achieve, says Haggard, is found in the Three Canyons community located in Patagonia, Arizona, that Community By Design, a planning group based in Tucson and Santa Fe, helped to design. Here, the "story" was one of soil erosion caused by deforestation and overgrazing, with the consequent degradation of a creek that had provided a critically important flyway for migrating birds. On the advice of Regenesis, the developers chose to cluster the 198 home sites, leaving 95 percent of the 1,760-acre property as open space. Roads and driveways were laid along contours to reduce erosion while also harvesting water to nourish native oaks and feed watering holes for wildlife. Wastewater from this new community is treated in a constructed wetland, then pumped up to irrigate an orchard, after which, having been cleansed, it finds its way back into the revitalized creek.

This design philosophy, insists Haggard, benefits human inhabitants as much as wildlife. It has proved a compelling perk for buyers at both Loreto Bay and Three Canyons. It has also helped to connect the new residents with both the land and the greater community. At Three Canyons, neighbors were involved in the planning process from the very first, and a community stewardship organization, La Semilla, was established with funding from the developers to involve all of Patagonia in the further restoration of this landscape. In similar fashion, 1 percent of all money derived from home sales and resales at Loreto Bay is being devoted to a foundation that not only supports environmental projects, but also projects such as a medical clinic for the adjacent town.

Illumination of the "vocation" — what is inherent in a site and human community, and what it could become — is the ultimate goal for Haggard. Loreto was the first political capital of Spanish California, for example; Haggard hopes that its experience with environmental healing will make it a leader once again among the communities of the Baja coast. Just where this leadership might take Loreto, though, and what its landscape will look like a generation from now, he cannot predict. That, for Haggard, is the mark of successful design. For more information, see regenesisgroup.com.

landscape

LA MORTELLA

A RUSSELL PAGE GARDEN OF EARTHLY DELIGHTS THRIVES ON THE ITALIAN ISLAND OF ISCHIA

STORY BY PAULA DE LA CRUZ ■ PHOTOGRAPHY BY ALAIN LE TOQUIN

Beds of rocks and succulents, including collections of agaves, sisals and palms at La Mortella's dramatic hillside garden, overlook the Bay of San Francesco and the town of Florio on Ischia, an island set off the Italian coast near Naples.

SUSANA WALTON, THE 82-YEAR-OLD WIFE OF THE LATE ENGLISH composer William Walton, sits in her garden by a stone sphinx that adorns the top of a stone stairway. She is waiting to be photographed. A palm resembling a multiheaded dragon, like the one near Eve in Hieronymus Bosch's *Garden of Earthly Delights*, frames the silhouette of her petite, bowed body. On her head, she wears a towering accessory of orange butterflies. "This is such a fun hat, isn't it?" she proclaims, opening her eyes wide, smiling and grinning while the photographer sets up the shoot. The whole moment could be a scene set on Norma Desmond's staircase in a Hollywood long past. But we are on the island of Ischia, some 17 miles north of Capri, at La Mortella — named after the local word for myrtle — in the fabulous garden Susana created under the guidance of Russell Page more than 50 years ago.

If midcentury architecture belonged to Mies van der Rohe and Frank Lloyd Wright, the era's landscape design belonged to Russell Page, who counted the Duke of Windsor, New York's Frick Collection and the PepsiCo headquarters among his many notable clients. Susana calls Page's 1962 *The Education of a Gardener* her bible. "Russell loved gardening in Italy," recalls Marina Schinz, author of *The Gardens of Russell Page*. Page thought the Walton's land "had a special energy because of the way plants just seemed to take off" and took to calling it a "garden of controlled disorder."

The Walton's nearly 5-acre garden sits along a narrow valley and the hillside of a ravine most likely carved by volcanic eruption 20,000 years ago. It evokes a Saharan oasis and the cruel forest of Hansel and Gretel all at once. Page designed the valley garden following a strict vertical axis. From a fountain girdled by calla lilies near the entrance, a path widens toward a cycad grove populated with rare species from around the globe; then it leads to tree ferns growing under tulip trees and camellias and a second fountain. These darker alcoves are intimate and cool. But shade disappears gradually as the ferns' lacy leaves give way to an open egg-shape pool where papyrus shimmer

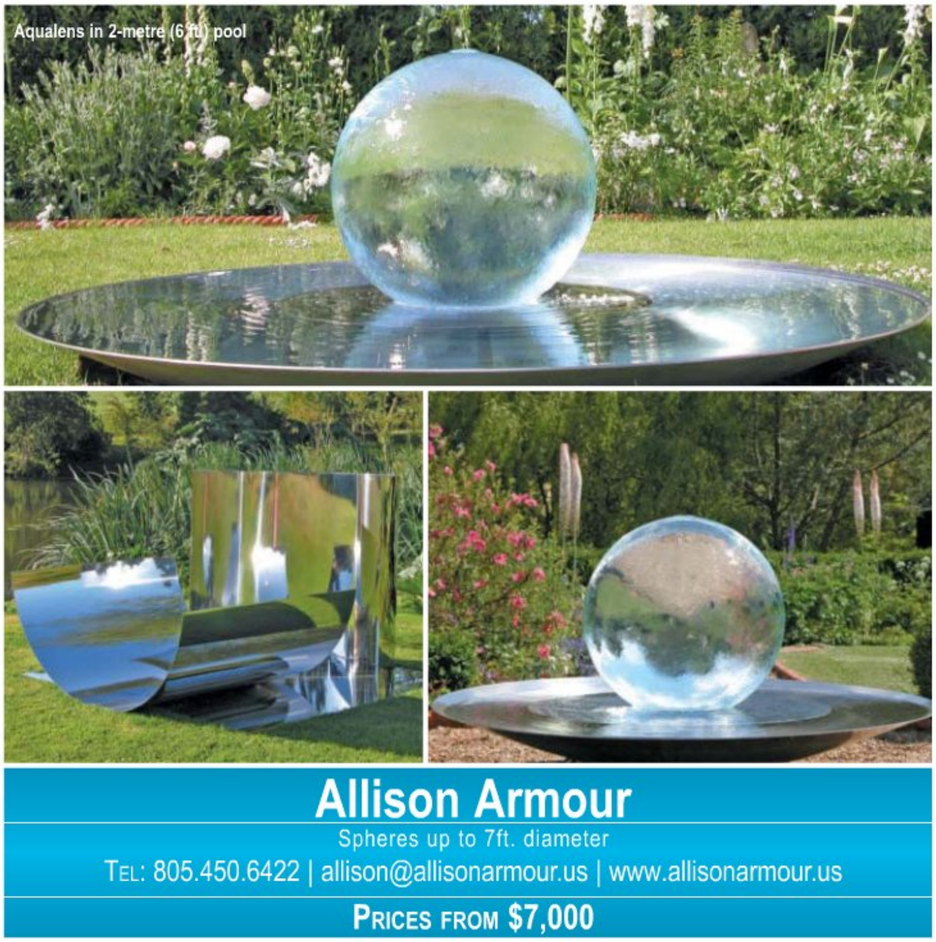
in the sun. The surrounding beds are planted with exotic succulents and desert palms, creating sharp shadows with their spearlike leaves. A Moorish canal connects the pool to the fountains.

"It took about nine stone masons seven *yeeearrrs* to terrace the hillside!' says Susana, who loves to tell stories about the admirable workmen who built the backbones of the garden. "They would tap the stone and say: 'This one is a beauty. It will open up like cheese!'" The valley's controlled structure is emphasized by the wilder and more-chaotic hillside garden, which echoes the native Mediterranean maquis. Stone walls are filled with hanging ice plants, lavender, aloes and pride of Madeiras, which tolerate the summer heat the rocks cast back. While visiting Bangkok, Susana acquired a *sala* — a Thai open pavilion — that now presides over a magnificent lotus pool and Vireya rhododendron collection at the garden's top.

William Walton and his much-younger bride moved to Ischia in 1949, where he composed the coronation march for Queen Elizabeth II and a sonata for the violinist and conductor Yehudi Menuhin, among other works. Although their friend Laurence Olivier had tried to discourage them from buying the property, calling it "nothing but a quarry," Page had traveled to La Mortella at the Walton's invitation in 1956 and immediately recognized the landscape's character in the boldness of its rocks. Upon seeing what is still the most magnificent one, William Walton declared it "my rock!" His ashes were placed inside after his death in 1983.

In 2004, I traveled to the garden while a student at the School of Professional Horticulture at the New York Botanical Garden. I'd seen Susana in New York presenting her new book, *La Mortella* (New Holland Publishers, $94.98), and I became intrigued by the character who'd created it and the plants growing there. I later learned that we'd both left our native Argentina at a young age, but Susana had found a way to keep her land close to her. "I *loooove* trees!" she'd often exclaim during my two-month internship. "They've always been my passion. I collected the seed of my *Chorisia* in front of Teatro Colón in Buenos Aires. I climbed onto the top of the taxi in order to reach the pod! It took years to bloom. But it was worth the wait."

Witnessing Susana tell stories about how the



garden came alive adds depth extending past the plants' roots. And Susana doesn't save these moments just for a few. She shares them with everyone traveling through the garden. "Russell gave me great advice," Susana comments often. "Never plant one, but a hundred. Plant young trees or wind gales will blow them down, and keep the great rocks free of vegetation to conserve their dramatic impact. Russell was severely critical of my mistakes, but he trusted my green thumb."

Walking down from the sala, there is an old cistern, which Susana transformed into a fern and orchid house and named it Temple of the Sun. Inside are references to William Walton's opera *Troilus and Cressida*, Apollo's nymphs and sexually explicit figures celebrating earthly pleasures. These eclecticisms are more a reflection of Susana's sense of humor than of Russell Page's strict design guidelines. One morning during my stay, there was great excitement because the giant *Victoria* 'Longwood Hybrid' water lily was in bloom. "She's my favorite plant!" Susana says. "She opens as a girl and turns into a boy on the second day, changing color and sex overnight. She's so beautiful and very clever!"

Life at La Mortella, and on the island, was quiet during my two-month stay, and at times I missed the social life of a city. While staying on Ischia in 1949, Truman Capote described the island as "strange, and strangely enchanted," smelling of wisteria and lemon leaves, and recalled the party he threw with "the most beautiful fishermen on the island." I did attend a few dinner parties at La Mortella, though they were not filled with fishermen but with the garden's guests or traveling musicians. Susana's panache is reflected not just in her green thumb, but also in her role as a brilliant hostess, encouraging singing, mischievous humor and poetry at every chance. At one buffet dinner on her terrace, the menu was as varied as her botanical collection, from local anchovies to Argentinean meat pie served inside a pumpkin, to a huge salmon with mayonnaise icing that would have made Escoffier proud.

Gazing down from the terrace, the composition of mammoth rocks, extravagant cycads, water lilies and coral trees always struck me as the best example of the partnership between Susana and Russell Page. Her studied ebullience for plants, guided by his masterly command of structure and sense of place, emphasize the whimsy of the land, which is the soul of a great garden.

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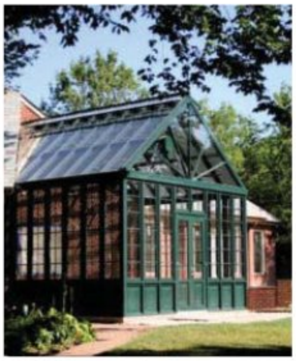

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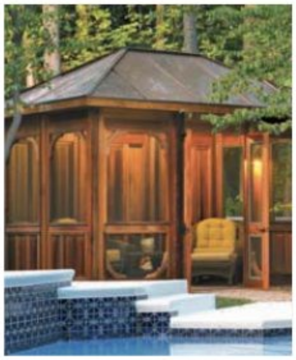

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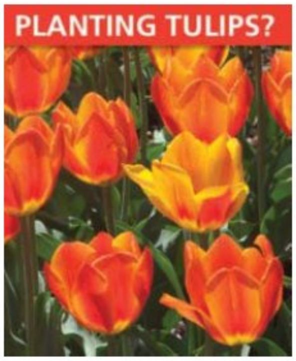

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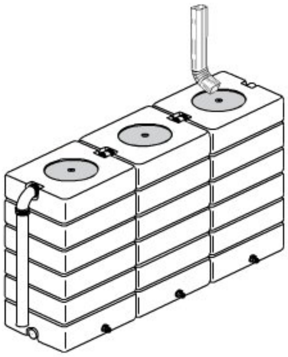

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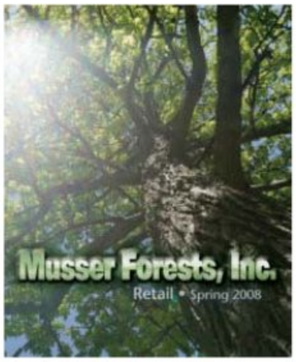

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on design

BARBARA BARRY'S EASY GLAMOUR

It's possible to surround yourself with Barbara Barry. The Los Angeles-based interior designer has created an impressively long list of products, including pieces for an enviable who's who of prestigious labels — rugs for Tufenkian, crystal for Baccarat, even bath fixtures for Kallista. And now Barry has gone outdoors, with elegant new lights for Boyd Lighting. It's a natural progression, especially given her love of nature, which she says "restores and centers" her. Which is exactly the same effect her designs have on those who live with them. — Jenny Andrews

Q: ***Are your design sensibilities informed by the garden?***
A: To a large extent they are, and more so over time. If I had another go-round, I think I would like to study landscape architecture. I just got back from Colonial Williamsburg and was awestruck by the beauty of the gardens there. The wisteria was in full bloom and I painted it in watercolor, photographed it and just stared at it. I know it will inspire something new for me.

Q: ***How do you envision your new outdoor lighting line as part of a garden ensemble?***
A: I thrill to all things green, preferring foliage gardens with architectural structure. So I can see these new pieces in that setting very easily.

Q: ***Your interiors have been compared to movie sets because of the meticulous attention to detail. Is there a kinship between designing for living spaces and set production?***
A: They are similar in that I like to create "backdrops" for living in much the same way set design does for a film, but what I design has to work in real life!

Q: ***Is there a particular movie scene that stands out in your mind as quintessentially beautiful?***
A: I can think of a scene in *Sense and Sensibility* of a woman in a blue and white dress standing in front of huge 18th-century topiaries. It was no accidental arrangement, as the colors of her clothing against the green are like the sky with clouds floating by.

Q: ***That sounds like the perception of a true artist.***
A: When I was young, I thought that I might be a painter and still hope to someday be one. But I love people and a sense of place and the connection to both, and this is what design gives me.

Designer Barbara Barry (right) is the brains behind an astounding range of products for elegant indoor living, from rugs to stemware. Now she goes outdoors, with new fixtures for Boyd Lighting (above: Belvedere Sconce in satin nickel), which is only fitting since Barry is enamored with the natural landscape. A recent inspiration: the wisteria seen during a visit to Williamsburg (top).

CLOCKWISE FROM TOP: MARIANNE MAJERUS; COURTESY BARBARA BARRY; COURTESY BOYD LIGHTING

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